VOGUE

1951

NEW FASHION TIMETABLE

Fabric news to wear all year

Suit news to wear all year



ADVANCE
RETAIL
TRADE
EDITION

SPECIAL FEATURES:

Travel Headliners

"Laughter" by Christopher Fry

Memo on Germany

Incorporating Vanity Fair, January, 1951. 50 Cents U.S. & Canada, $1 elsewhere.

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Beautiful Hair

BRECK

ENJOY BRECK TREATMENTS AT YOUR BEAUTY SHOP



A Breck Hair and Scalp Treatment given professionally at your Beauty Shop will help improve the appearance of your hair. In a Breck Treatment, the scalp is massaged with Breck No. 1 Hair Cream to cleanse the scalp. Then, the hair is shampooed with one of the three Breck Shampoos for dry, oily or normal hair. Finally, a Breck Hair Lotion is applied. A series of Breck Hair and Scalp Treatments will leave your hair clean, lustrous, manageable and in better condition for a permanent wave.

Breck Hair and Scalp Preparations are available at Beauty Shops and wherever cosmetics are sold.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · SAN FRANCISCO · OTTAWA CANADA

VOGUE

TRADE EDITION JANUARY

HOW TO USE THIS ISSUE:

feature Vogue's fabric/colour news in now-on promotions of spring and summer ready-to-wear, fabrics, accessories . . . and, "timetable suits"

QUOTE VOGUE AND SELL

these fashion points from the

JANUARY ISSUE

in advertising, displays, and sales training

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

"FABRIC NEWS TO WEAR ALL YEAR" (Pages 118-129)

See pages 2 and 3, this trade edition for (1) a complete merchandising résumé of the colour and fabric news; (2) fresh selling slants; (3) Vogue-suggested promotional planning.

"1951 TIMETABLE SUITS" (Pages 111-117) 11 EXAMPLES IN 8 FABRICS

See every suit. The point: initial suit promotion should begin in January. The result: a profitable extension of your store's suit selling season and volume. Vogue shows—*you promote, beginning now*—suits in these year-'round fabrics: town wool tweed, Italian alpaca, silk taffeta, silk Shantung, Irish linen, wool flannel, solid-colour worsted, checked worsted.

MORE IDEAS . . .

See (for your resort collections) "IDEA FROM INDIA—THE BOMBAY SHIRT; THE CHOLI" (pages 144-145). "THE HALTER TOP—1951 TIMETABLE" (pages 146-147). "THE ALL-YEAR DRESS IN BURNT SUGAR SILK" (pages 156-157).

See (ideas for shoe departments) "NEWS: PEWTER-GREY PATENT LEATHER; THE DELICATE SHOE, WING-TIPPED" (page 158). "COMING COLOURS: COPPER TONES; SEA-BLUES" (page 159).

See (arrivals for travel-fashion stocks) "TRAVEL: NEW HEADLINERS" (pages 164-168). Coats, luggage.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, JANUARY, 1951, VOL. 117, NO. 1

1951 FABRICS... NEW SELLING CALENDAR

Discovered:
fresh timing—
"Fabric News
to Wear All Year"

Vogue's "new fashion timetable," *page 110, is your store's handbook to 1951 fabrics—newly running on a 365-day schedule* (*i.e., Shantung in June* and December, *linen under furs* and later). *Here: a merchandising outline to apply to any/all fabrics; to add new, 12-months sales.*

A MARKET OF COLOUR ...EDITED:

THIS issue of Vogue, a clearly-grouped chart of *colour emphasis* predictions for spring and summer in fabrics and fashions. Use *"Vogue Says" colour quotes* to unify your follow-through on:
"FRESH-AS-PAINT COLOURS" (pages 120 to 121) "the clear, high colours with paint-catalogue names" that make light of former seasons' deep intensities.

VOGUE'S JANUARY REPORT: 2-WAY PROMOTION

... in Fabric and Ready-to-Wear Departments

AN authoritative basis *for featuring fashions*—in all categories—*in new colours, weaves.* A fashion plan to promote in fabric departments—for women who sew at home; for the *many women* who have a "good little dressmaker".
Vogue's new theory, *"Fabric News to Wear All Year,"* is the *knowing fashion timetable* to non-stop sales in *ready-to-wear departments.* "Welterweight" woollen suits, wool jersey dresses, light fleece coats, silk Honan fashions can all be bought and promoted with an eye to important, growing year-'round business.
Of special import: the January Vogue story on *"Suit News to Wear All Year"—eleven suits in eight year-'round fabrics* (Italian alpaca, silk taffeta, silk Shantung, Irish linen, wool flannel, solid-colour worsted, checked worsted, town wool tweed) *to begin promoting in January.*
Use Vogue's fashion colour news—the formula for successful coördinated window and interior displays

ARE YOUR SALESPEOPLE FABRIC PEOPLE?

THE suggestions made on these pages for promoting fabrics, colours and fashions related to the January Vogue have been mainly visual or written. But the final success of your tie-in will be decided on the selling floor. Make *sales training* the difference between a short-lived registration and the establishment of your store as a *knowledgeable center of fabric information and choice.* Post these pages in your fabric buyer's office. Hold a pre-promotion

"NEW BASIC: PLATINUM BROWNS" (pages 122 to 123) "browns, dark or bleached, done with a platinum cast". Accents: "turquoise-blue, purple, fruit pinks, burnt sugar shades, reds".

"WHITE COLOURS" (pages 124 to 125) whites with a faint tinge of blue, or green, pink, mauve; silvery whites, creamy whites.

"DEFINITE CHECKS" (pages 126 to 127) checks aligned on many textures: cotton, wool, rayon, linen, to be included in any wardrobe the year 'round.

"ORIENTAL CAST" (page 129) fabrics inspired by the Far East: a wedding of odd colours; metallic glitter woven in; gauze weights with a sari look; heavier textures with the feel of India.

"THE LILACS" (pages 119 and 129) tones taken from a flower plume, ranging from pinky-mauve to purple.

"BURNT SUGAR" (pages 129, 156 and 157) the caramel and maple syrup tones with a close affinity for many browns, fruit pinks, pale golds in accent marks.

"FRUIT PINKS" (page 129) the freshly-cut pinks of watermelon, apricot, peach, persimmon.

"REFLECTION PRINTS" (page 129) the shadowy, water colour effects, sometimes etched with black tracings.

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on ready-to-wear. Suits, coats, separates, sportswear, dresses and accessories can be easily and immediately tied to Vogue's fresh colour forecast.

Plan an important window series of platinum browns, fresh as paint colours, white colours. Allow for a follow-through window schedule of ready-to-wear highlighting weave interest. (Project the weaves with actual fabric swatches as motifs.) Include appropriate accessories—*Vogue-suggested* colour accents.

Base an early fashion show on Vogue-cited colours and fabric news. Plan the scenes by colour or weave. In either case: the pertinent background should tell Vogue's new colour story.

Advertise ready-to-wear via Vogue's colour convictions in the January issue's report. Follow-through on a full page advertisement of several colour arrivals with item advertisements pointing up a single colour, a single fashion. *"Vogue Says" quotes:* fashion words to headline the news.

MAKE FASHION OUT OF FABRIC in newspaper advertising, displays, on the selling floor.

Concentrated fabric promotions should not be limited to spring or autumn sewing weeks. *Beginning now:* introduce a changing, gallery-like display of fabrics in your yard goods department or auditorium. Show traffic-stopping fabric news—large swatches framed and set up on easels—that your customer can touch. Arrange them in colour or weave-family groups using the January Vogue as your fashion guide.

Plan a front bank of fabric windows—a Vogue colour in each. In each: a mannequin swathed in beautiful fabric—let's say platinum brown. Add accessories, shoes. A hat group in fruit pinks or terra cotta tones. *Jewellery.* These touches—*Vogue touches*—are the fashion factors which can decide your customer's purchase. For, she is always concerned with the *total fashion outlook* of the fabric she buys. And, the same stress on accessories is needed in fabric displays as in ready-to-wear displays. N.B. *buttons, findings, trimmings* can turn fabric windows into a series of potential costumes.

In newspapers: headline advertisements with talk of colour. Weave arrivals. Frequently: direct copy towards your good customer who has her clothes made—she very probably represents a large portion of your fabric business. Wherever, whenever possible: *relate a Vogue pattern to the featured fabric.*

Plan a pre-fashion-show tea. Invite local dressmakers, tailors—and charge-account customers. Their presence: increased prestige and interest in your store's fabric department.

Design a series of swatched cards to put in outgoing packages from all fashion departments; in elevators; to use as direct mail ideas. In every instance: *"Vogue Says" quotes,* the fashion momentum which can lead off to an open season in fabric sales.

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sales meeting for both fabric department and ready-to-wear sales staffs, explaining January Vogue's colour and fabric groupings. Pay special attention, as new synthetic fabrics or special-process fabrics arrive in your store, to outlining their special benefits (i.e., the warmth without weight of Milium-processed cloths; the pleasingly warm hand of Orlon; the durability of Dynel). And most important of all, make *fashion suggestions* the basis of many fabric sales (i.e., suggesting a filmy fabric as appropriate for a stole, ball dress or negligée; lining an orange fleece coat with platinum brown Shantung; combining a blouse of lilac linen with a skirt of purple-toned tweed). Be sure that your store's fashion coördinator plans bi-monthly fashion talks to your sales staff. And order *"Vogue Says" quote cards,* without charge (see page 4, this Trade Edition) to reinforce your interior and window displays.

To sell fashion, quote VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: DECEMBER 29TH

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets b. on 12" x 15" mounted display sheets c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (1/51)

VOGUE SAYS: *"Fresh as paint colours—the clear brights"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Platinum browns—new fashion basis"* a ☐ b ☐ c ☐

VOGUE SAYS: *"White colours—opaque or transparent"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Definite checks to wear all year"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Burnt sugar—on a twelve-months fashion timetable"* a ☐ b ☐ c ☐

VOGUE SAYS: *"The girl in the lavender shirt"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Chrome-yellow—to wear with 1951 darks"* a ☐ b ☐ c ☐

VOGUE SAYS: *"The 1951 suit in fabric to wear all year"* a ☐ b ☐

VOGUE SAYS: *"The grey suit—rib-tight in timeless fabric"* a ☐ b ☐

VOGUE SAYS: *"1951 is a year of linen"* a ☐ b ☐ c ☐

VOGUE SAYS: *"The delicate shoe—wing-tipped"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Men's resort fashions—calculated for coolness"* a ☐ b ☐ c ☐

NAME_____

STORE NAME_____

ADDRESS_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell the all-year fashion of colour, fabric, weave

VOGUE SAYS: "Cadmium yellow—fresh-as-paint colour"
VOGUE SAYS: "Ultra-marine blue—clear, high colour"
VOGUE SAYS: "Orange-lake—fashion tonic for basic darks"
VOGUE SAYS: "Magenta—clear, bright"
VOGUE SAYS: "Fruit pinks—new turn of colour"
VOGUE SAYS: "Platinum browns—good background for other-colour accents"
VOGUE SAYS: "Burnt sugar shades—twelve-months fashion"
VOGUE SAYS: "Definite checks—aired with white"
VOGUE SAYS: "Red and black checking for shorts, blouse or dress"
VOGUE SAYS: "Blue-white, green-white—becoming news night or day"
VOGUE SAYS: "Cream silk linens—further news of white"
VOGUE SAYS: "Creamy wools and Honans—new point of white"
VOGUE SAYS: "Satin piqué—fascinating news in white"
VOGUE SAYS: "Organdie Shantung news in year-'round whites"
VOGUE SAYS: "Platinum-white for evenings—early and late"
VOGUE SAYS: "Flamingo reds to terra cotta—new accents, new fashion"
VOGUE SAYS: "Oriental signature—glittering threads, prints, brocades"
VOGUE SAYS: "Reflection prints appear as if seen through water"
VOGUE SAYS: "The lilacs—from pale to deep purple"

To sell the fashion of suits from January on

VOGUE SAYS: "The linen suit—new-this-winter under coat cover"
VOGUE SAYS: "Checks for a town suit in timeless fabric"
VOGUE SAYS: "Shantung suit—to wear all year"
VOGUE SAYS: "Linen and wool—together for a long life in town"
VOGUE SAYS: "City-country tweed—year-'round potential"
VOGUE SAYS: "This-year linen—well ahead of mild weather"
VOGUE SAYS: "The alpaca suit—sleek as a seal"
VOGUE SAYS: "The all-year suit—good cloth, cut, fitted ease"

To sell resort fashions for women and men

VOGUE SAYS: "Resort idea—rainbow plaid for day or evening"
VOGUE SAYS: "The halter top—on a full schedule this year"
VOGUE SAYS: "The red flannel shortcoat to wear over almost everything"

FOR MEN

VOGUE SAYS: "Heat-resistant jacket—cool vacation idea"
VOGUE SAYS: "Batik cotton—to wear in any hot place"
VOGUE SAYS: "Carefully-tailored jacket—coolly calculated to counter the heat"

To sell the fashion of accessories, hats, luggage

VOGUE SAYS: "Satchel-shape handbag—seasonless portable"
VOGUE SAYS: "Ribbon neckband—important touch for the all-year suit"
VOGUE SAYS: "Daytime gloves—often short and white again"
VOGUE SAYS: "The mushroom—1951 suit hat"
VOGUE SAYS: "Winged platter—important new hat shape"
VOGUE SAYS: "Water-repellent canvas case—good travel companion"
VOGUE SAYS: "New travel headliner—the leather bag with generous compartments"

To sell the fashion of 1951 shoes

VOGUE SAYS: "News—pewter-grey patent leather"
VOGUE SAYS: "Pewter-grey shoes—fresh complement to basic darks"
VOGUE SAYS: "News—the delicate shoe, wing-tipped"
VOGUE SAYS: "The opera pump leads an unlimited life"
VOGUE SAYS: "Borrowed—'spectator' ideas for 1951 shoes"
VOGUE SAYS: "Copper tones—coming colours"
VOGUE SAYS: "Sea-blue shoes—news to wear with greys and lilacs"
VOGUE SAYS: "Copper tones light up new white-colours"



the suit . . . 1951 buttons on the diagonal and curved of hip. Sizes 10-16 grey flannel or navy militeen 185.

from our exclusive Manor-Bourne suit collection.

I. MAGNIN & CO.

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA

Lilli Ann of san francisco



city of sophisticates and superlatives



HORST PHOTOGRAPH

JOHN-FREDERICS HAT

look for the 1951 Fashion Academy Gold Medal on all Lilli Ann suits awarded for exquisite design, smooth elegance, the custom-made look



one of a series of marvelous new Lilli Ann suits for spring, awarded the Fashion Academy Gold Medal for 1951 for "exquisite design, superb styling, lovely fabric, fine tailoring, smooth elegance . . . the custom-made look." This one has the season's most exciting, most flattering color-stitched jacket . . . comes in finest virgin wool sheen gabardine, superbly tailored over custom innerbody with custom-like half-lined skirt as in all Lilli Ann suits . . . navy and black . . . sizes 10 through 20 . . . about ninety dollars . . . at fine stores everywhere.

Vogue
January, 1951

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 117, No. 1
Whole No. 1861

Vincent Monte Sano's flight coat



New in length, new in line . . .

marvelous in motion.

Turnabout canary yellow

wool jersey and white linen.

In Baltimore, only at

HUTZLER'S

hat by John Frederics



1951 — DETROIT CELEBRATES ITS 250th ANNIVERSARY — HUDSON'S ITS 70th YEAR

YESTERDAY **HUDSON'S** FOR THE FINEST IN FASHION



opposite page — "Adagio" designed by JACQUES FATH for JOSEPH HALPERT. Fluid grace in Spring's latest . . . the oblique line side tunic dress in pure silk and worsted with white piqué edging. Sizes 10-18 Black or navy 150.

left — HARRY FRECHTEL'S slim suit with the strict silhouette . . . new 1951 cardigan neckline . . . gentle contour hip . . . braid bound— worn with or without patent belt. Navy or black and white Forstmann's worsted pin check. Sizes 10-18 125.

THE J. L. HUDSON COMPANY

COSTUME SUIT—in Miron yarn-dyed worsted. Dress and jacket—beautifully detailed—even to the hand-sewn lining. $115. Bonwit Teller, New York; Hutzler's, Baltimore; Joseph Horne, Pittsburgh.



AVEDON

HAT BY MR. JOHN

that ayres look—



L. S. Ayres & co.

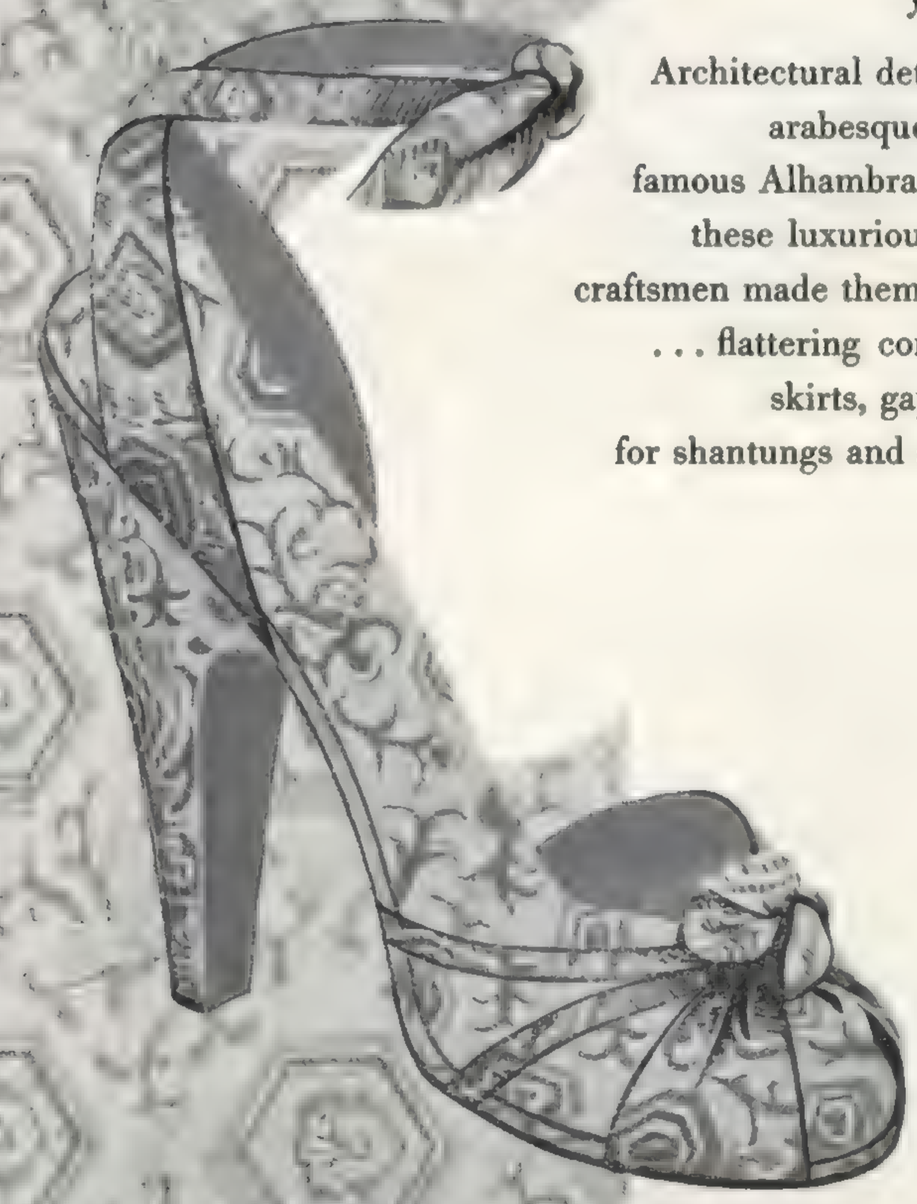
INDIANAPOLIS

Hattie Carnegie's white pearl hand-knit suit
Hat and accessories by Hattie Carnegie.

PANDORA
FOOTWEAR

Precious accents for
your Southbound wardrobe

Architectural details—the stunning
arabesques characteristic for Spain's
famous Alhambra inspired the design of
these luxurious all silk prints; two outstanding
craftsmen made them into sparkling accessories
. . . flattering compliments to slim cocktail
skirts, gay cottons—congenial companions
for shantungs and short dinner dresses



The shoe by **Pandora** . . .
it's so graciously styled you feel
like dancing . . . indeed makes
you dance with every step.



The bag by **Coblentz**
subtly enhanced with a gilt
metal frame . . . a colorful
jewel adorning your arm.

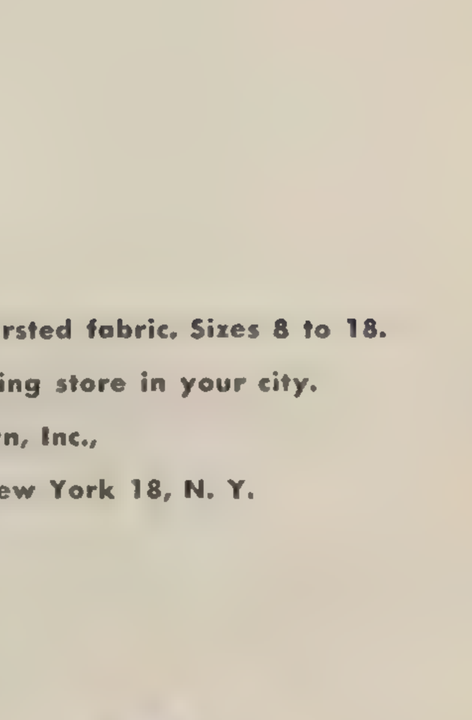
Bring your trunks empty

Burdine's
Sunshine Fashions

MIAMI • MIAMI BEACH • WEST PALM BEACH • FT. LAUDERDALE

In Regalana, a pure worsted fabric. Sizes 8 to 18.
About $79. At one leading store in your city.
The House of Swansdown, Inc.,
500 Seventh Avenue, New York 18, N. Y.

Swansdown®



PRICES SLIGHTLY HIGHER
WEST OF THE ROCKIES

HAT BY JOHN FREDERICS

ERNST BEAOLE

Stripling

Town & Country Shoes

Sharp Note

Magic Touch

Town & Country's Orange Juice

Here's the vitamin you need *now* for your winter wardrobe. A strong, vigorous, happy color, done in Town & Country's exclusive shoes that combine comfort with fashion, give a lift to your clothes and spirit. Naturally wonderful with matching bag.

Shoes, **10.95** the pair. Bag, **10.95** plus tax, in store near you: write, we'll tell you, Town & Country Shoes, St. Louis, Mo.

Hat — Mr. John



Silvery as a moonbeam, illumined with azure . .

Emba® Silverblu Mutation Mink

in a new brief coat designed by Fredrica Furs.

Bonwit Teller, New York John Wanamaker, Philadelphia The Halle Bros. Co., Cleveland

® Consult your furrier for further information about Emba® Silverblu Mutation Mink • Mutation Mink Breeders Association



Gift
to cherish . . .
a diamond
clip

For anniversaries to be remembered,
for the happiest occasions, a diamond clip or pin
is a proud and lovely gift. It can be worn
both night and day. The deep-set fire of diamonds
is eternal, their value is enduring. Your selection
may be modest—a small precious metal clip
or pin with a single diamond, for under $100 . . .
or majestic—an all-diamond cluster, for over $1000.

De Beers Consolidated Mines, Ltd.





by Paul Parnes

Directoire striped
bolero suit

MONTALDO'S

Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis
Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.

Bird-Speakman Inc.
Wilmington, Del.

Doop's
East Orange, N. J.



IN THE Henry Rosenfeld MANNER

the 'walking-out' suit in imported linen . . . only 25 dollars.

Sizes 10 to 18 in beige, pink, aqua, toast or navy . . . Tebilized® for crease-resistance.

Saks Fifth Avenue, New York, will fill mail and phone orders.

COSTUMES BY CHRISTIAN DIOR—NEW YORK. PHOTOGRAPHS BY JOHN RAWLINGS.

Tea or cocktails in the muted-modern Century Club

UNLIMITED COMFORT

when you travel the 20th Century Limited

It's a luxury hotel on wheels. It's an overnight vacation. It's the safest, smoothest, smartest connection between New York and Chicago. From Diesel electric engine to luxurious "Lookout Lounge," every car, every member of the crew, is devoted to your comfort. Such service! Such hospitality! Such convenience! And such sleeping—in an oversize bed with a deep, sponge rubber mattress—to wake up fresh as the morning at your Dreamliner's destination!

Tops in transportation, the Century has a glamorous personality all its own, reflected in its prophetic décor, matchless service—and in the lists of the people who travel it.



New York Central

THE WATER LEVEL ROUTE—YOU CAN SLEEP



portrait of a girl about to dazzle...

a girl who could be you. Now, under a southern sun. Later, under a summer sun. In Lynbrook's bold-checked dress of Galey & Lord gingham with the white-peppermint buttons, the rick-rack trimmed pockets. Rust, navy, green, black—each with white. Sizes 10 to 18. About $15.

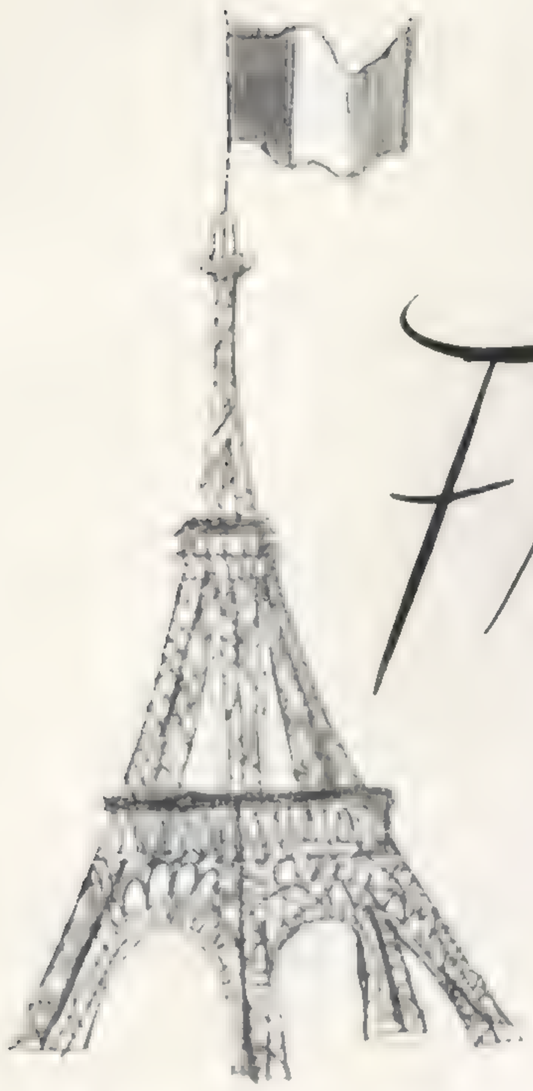
HAT BY JOHN-FREDERICS

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Boston, Mass. . . . . CORA CHANDLER'S, INC.
Boston, Mass. . . . . E. T. SLATTERY CO.
Buffalo, N. Y. . . . . L. L. BERGER INC
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Washington . . . . . JELLEFF'S
Denver, Colorado . . . . . GANO-DOWNS
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Greenville, S. C. . . . . IVEY-KEITH CO.
Jacksonville, Fla. . . . . LEVY'S

Minneapolis . . . . . HAROLD'S
Lincoln, Nebraska . . . . . MILLER & PAINE
Milwaukee, Wisc. . . . . SMARTWEAR-EMMA LANGE, INC.
Oakland, Cal. . . . . H. C. CAPWELL CO.
St. Louis, Mo. . . . . FAMOUS-BARR CO.

For illustrated fashion brochure and name of store nearest you, write Dept. "V" David H. Smith, Inc., 1350 Broadway, New York 18, N. Y. or Lynn, Massachusetts.



French without frills....

the new

LUCIEN LELONG,

PARIS idea in

PERFUMES

The packages may be unadorned (that accounts for the price) but the perfumes are definitely Lucien Lelong. Women who really know their French perfumes are buying them for their own lavish use... gifting them, gladly. Lucien Lelong 6 for its delicious petal scent. Lucien Lelong 7 for its more worldly mood.



LUCIEN LELONG 6
and LUCIEN LELONG 7 $9* FOR A LARGE, 2 OZ. BOTTLE!

CREATED, BOTTLED,
PACKAGED AND SEALED
IN FRANCE

*PLUS TAX

perfectly suited...

for the HALF SIZE Mademoiselle or Madame

hats by bernice charles



morris ISMAN COMPANY
205 West 39th Street, New York 18, N. Y.

Left: Artful tailoring in Puritan Mills finest men's wear worsted. Gray, Tan or Blue.
Sizes: 12½-22½.

Right: Isman's "dream suit" in Forstmann's Milateen.
All shades.
Sizes: 12½-22½.
At fine stores everywhere

For name of store nearest you, see Vogue's Buying Guide on pages 182 and 183.

VOGUE'S SPRING FABRIC PREVIEW

PRESENTING THE ANNOUNCEMENTS OF

American Enka Corporation
American Silk Mills
American Viscose Corporation
Anglo Fabrics Co., Inc.
Avondale
Bates Fabrics, Inc.
Botany Mills, Inc.
Galey & Lord Inc.,
Fabrics from Burlington Mills
Burlington Mills, Women's Suit, Coat,
and Sportswear Fabrics Division
Celanese Corporation of America
Dan River Mills, Inc.
Henry Glass & Company
T. B. Lee Co., Inc.
Lorraine Manufacturing Company, Inc.
Martin Fabrics Corporation
Robert McBratney & Co., Inc.
Milliken Woolens
Miron Mills, Inc.
Pacific Mills, Worsted Division
Reeves Brothers, Inc.
William Skinner & Sons
Stoffel & Co.
The United Piece Dye Works
U. S. Royal Fabrics
Wellington Sears Company
William Winkler, Inc.
I. A. Wyner and Co., Inc.

YOU WILL FIND FURTHER NEWS OF SPRING FABRICS IN THE EDITORIAL PAGES

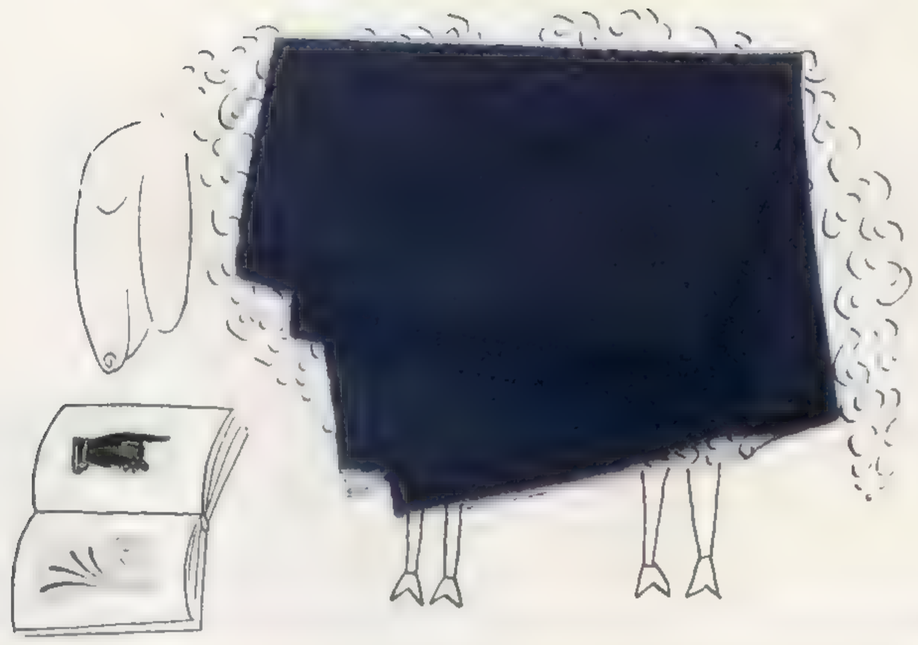
Miron

The best wool you can

Landmacher puts into

Here, a suit with a separate stole, in the clearest navy mixture you've ever seen. Wonderful new color in wonderful Mirona . . . Miron's yarn dye worsted flannel. 100% virgin wool. Miron Mills, Inc., 51 Madison Avenue, New York 10, New York.

HAT BY MR. JOHN



put on your back...

a suit



Wildman
ORIGINAL

Mitered collar and sleeves: ¾ step-in front. Bold block plaids of blue, black, yellow or coral with gray. Sizes 12 to 20. $10.95

January Thaw

in sun-high colors of U. S. ROYAL RUBIYARN combed gingham

You don't need a Southern Cruise to feel as far away from Winter as the Gulf Stream. Here's your Resort and Spring Classic in a fresh, silky gingham that's especially responsive to crisp tailoring. For this is U. S. Royal Rubiyarn Gingham. It's woven of finely combed and vat dyed yarns, then mercerized, sanforized and rigmel finished for the clear beauty that makes it a feature fabric with fine designers.

AT THESE AND OTHER FINE STORES:

Wm. Filene's Sons Co.....Boston	*Bullock's.....Los Angeles*	*Strawbridge & Clothier..Philadelphia*
Carson Pirie Scott & Co.....Chicago	*Burdine's.....Miami*	*Joseph Horne Co.....Pittsburgh*
A. Harris & Co.....Dallas	*The Dayton Co.....Minneapolis*	*Stix, Baer & Fuller Co.....St. Louis*
The J. L. Hudson Co.....Detroit	*Bloomingdale's.....New York*	*Frederick & Nelson.....Seattle*

U.S. ROYAL *Fabrics*
UNITED STATES RUBBER COMPANY

UNITED STATES RUBBER COMPANY 1230 AVENUE OF THE AMERICAS • NEW YORK 20, N. Y.



News in swim suits

exotic...more beautifully draped

...in Acetate Jersey

Inspired by India and executed in Celanese* Jersanese* the fabric Carolyn Schnurer finds perfect for magnificent draping—for lush, exotic effects. Because it is acetate, Jersanese has the added advantages of drying almost instantly . . . keeping its beautiful whiteness always.

Sizes 10 to 18, $18.95. Self-embroidered jacket in Celanese Sharkskin, $25.95. At all Peck & Peck shops; and at all Joseph Magnin shops, California, Reno, Honolulu. Celanese Corporation of America, 180 Madison Avenue, New York 16.

Celanese*

JERSANESE* OF ACETATE RAYON

*Reg. U. S. Pat. Off.

DAN RIVER



stripes flash through the resort scene

Foursomes of pastel stripes, in cool, airy Dantone®—a theme that's sure to echo through spectator and play fashions, from January through July. Sanforized*, thoroughly washable cotton. Like all Dan River fabrics, perfect for its purpose.

*Fabric shrinkage no more than 1%

Jamison Classics. White with pink, blue or yellow. Sizes 10 to 16. $19.95. Golf dress in background, sizes 10 to 18. $22.95.

At Saks Fifth Avenue, New York; Neiman Marcus, Dallas; Halle Bros., Cleveland; L. S. Ayers, Indianapolis.

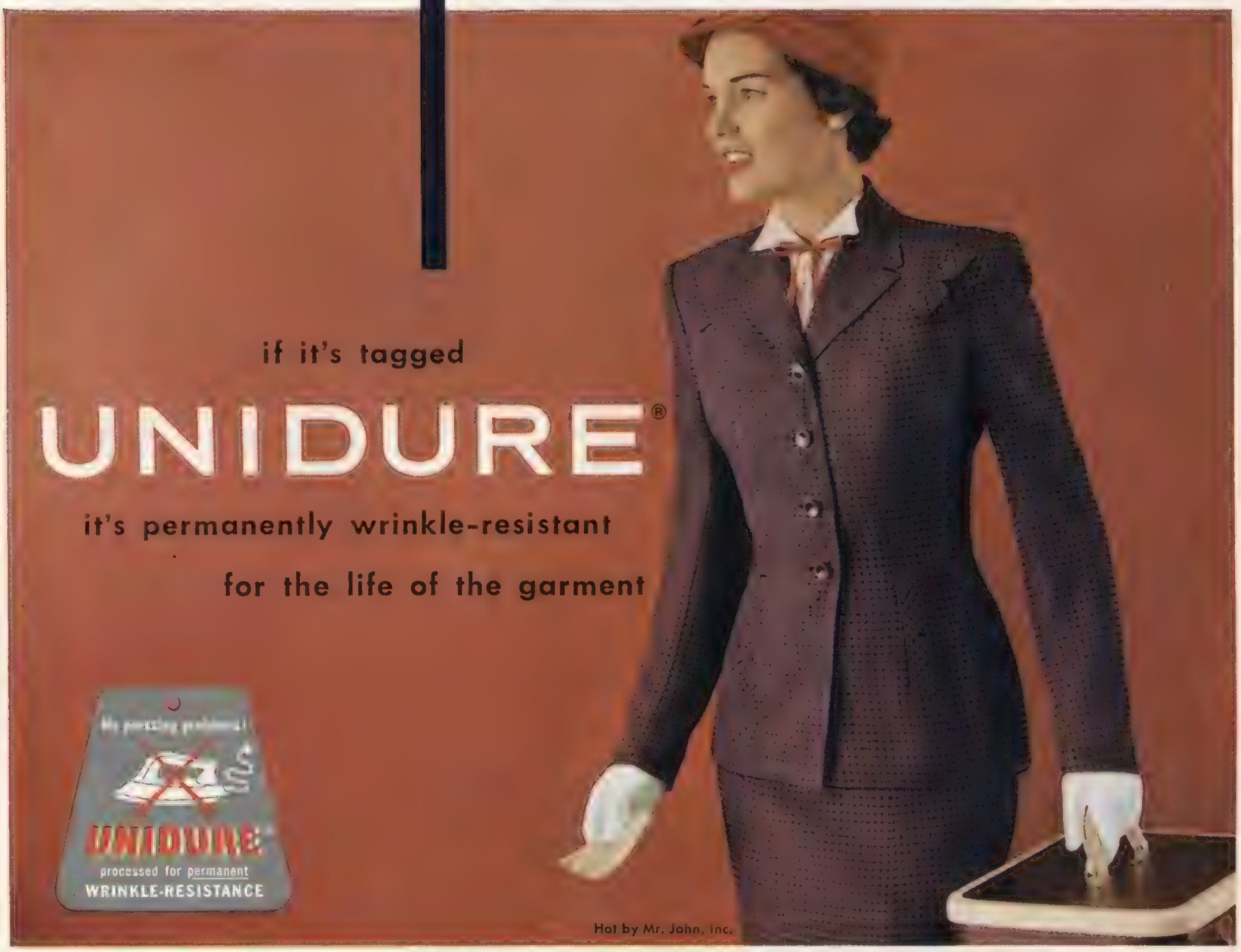
Dan River Mills, Inc., Danville, Va. Makers of Dress Fabrics • Wrinkl-Shed® Cottons • Stormwear Fabrics • Shirtings • Rayon Suitings • Yard Goods • Sheets and Pillow Cases



This test shows why UNIDURE-processed clothes are tireless travelers, smart classmates, successful careerists. One sleeve of this suit was knotted tightly for 15 minutes... then the jacket was hung in a humid room overnight. As you can see, the knotted sleeve is as fresh, smooth and wrinkle-free as its companion... without pressing. UNIDURE-processing gives spun rayons permanent wrinkle-resistance... makes them an especially happy choice for every-day wear, for clothes which must pack and go. Look for the UNIDURE tag on spun rayon fashions... yard goods, too... at leading stores.

THE UNITED PIECE DYE WORKS
132 Madison Avenue, N. Y. 16 • Lodi, N. J. • Los Angeles, Cal.

SEEING IS BELIEVING



Other United Finishes: UNIFAST — vat-dyed, guaranteed washable, shrink-proof, sunfast, perspiration-resistant; DURASEC — durable water-repellent; UNISEC — durable water-repellent plus permanent wrinkle-resistant.



RAYON WITH A SOUTHERN ACCENT

Burlington Mills' subtle chalky crepe enhances

the suavity of Kane Weill's bare-top dress and jacket.

Typical of the many exciting fabrics created of Avisco rayon.

Best & Co., New York

I. Magnin & Co., California

Neiman-Marcus Co., Dallas

Montaldo's

Avisco® RAYON

"Avisco" is the trade-mark for products of
American Viscose Corporation,
350 Fifth Avenue, New York 1, N.Y.



She knows the softly-napped, smoke-toned look of *"Botany" Brand Reedston®. . a fine virgin wool worsted flannel that's yarn-dyed for depth and character. MOORDALE JUNIOR SUITS tailors it gently in this curving, soft Spring suit. Botany Mills, Passaic, N. J.

Look for the "Botany" Brand Label on Products for Men, Women and Children

"BOTANY" ORANO VIRGIN WOOL FABRIC

HAT BY MR. JOHN

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at last, here's

OLYMPÉ

to make the

Divine idea, the all-season dress. And now it has finally come true, with OLYMPÉ, an all-season rayon fabric with the clean look of strictest tailor's suiting, and the perfect flattery of dressmaker drape. Possible only because there is rayon, and Burlington to weave it in exactly the right way with exactly the right weight for wear around the calendar—the clock—the world.

The wrapped coat dress 39.95. The sleeveless sheath, with jacket 69.95.

Both in grey or cream de cocoa, with darker edging. Sizes 10 to 16.

AT BONWIT TELLER, NEW YORK; NEIMAN MARCUS, DALLAS; I. MAGNIN, CALIFORNIA;



all season dress come true

WOMEN'S SUIT, COAT & SPORTSWEAR FABRICS DIVISION

Burlington Mills

"Woven into the Life of America"

1407 Broadway, New York 18, N. Y.

GARFINCKEL'S, WASHINGTON, D. C.; JENNY CO., CINCINNATI



"When Summer Comes, all Velvety..."

Velvet is summer's own now—velvet, the flatterer.

Look for "the velvet contrast" in all you choose for summer.

Much Martin all-nylon Nylovel, to trim or touch other summer fabrics, is helping the more important stylists carry out their happy ideas. You see, unique Nylovel washes! Ask for it. Be sure to buy it.

Martin means Velvet

MARTIN FABRICS CORPORATION
48 West 38th Street, New York 18, N. Y.

Martin Nylovel accents the Kane-Weill dress, the Mr. John hat, the Ingber handbag, and the Sandler of Boston shoes.

RAWLINGS



Larry Aldrich believes in the costume look—interprets it in a soft afternoon dress with contrasting pleated coat—all in Bloomsburg's Sheer Kolmera, an opaque, easy-draping sheer. Sheer Kolmera is woven with Enka Rayon yarn—the choice of America's finest fabric creators.

Bonwit Teller, New York; Seidenbach's, Tulsa; Nicholas Ungar, Portland, Ore.; Best's Apparel, Seattle.

ENKA RAYON

American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.

REEVES-ERENMADE *Exquisite Fabrics*



Seam-Thin Fastener, by Talon.
Thread, by American Thread Co.

a basketful of beauties for spring . . . fine combed cottons in new designs, glowing colors, fabulous finishes! Voiles like gossamer, piques and ginghams that are tissue-thin, broadcloths so fine that a width goes through a wedding-ring! All colorfast, preshrunk and washable! Illustrated, left to right:

TISSUE MULL. Semi-sheer, cool and sophisticated, in new exotic designs. Rose, turquoise, amethyst, sapphire or sienna predominating. Sanforized*. About 98¢.

PIMA KING BROADCLOTH. Finest 2 x 2 pima cotton with Bradlustra Rigmel-shrunk* finish. Bittersweet, grey, lime, sand, pink, navy, black and 14 other colors. About $1.98.

PRINTED BROADCLOTH. Texas Brand designs for wonderful play clothes. Lime, horizon blue, green, clay-red, navy or black. Sanforized*. About $1.19.

TISSUE GINGHAM. Yarn-dyed woven plaids, preshrunk, with permanent cracker-crisp finish. White on tangerine, navy, lilac, raspberry, green or brown. About $1.25.

CHIFFON VOILE. Gossamer-cool for summer in town, Sanforized* and Tebilized for crease-resistance! Wine, green, brown, navy or black with white dots. About $1.39.

PIMA QUEEN BROADCLOTH. Twenty-two petal colors, mixable as flowers, also black! Lightweight—1 x 1—but sturdy! Bradlustra finish, Rigmel-shrunk*. About $1.75.

TISSUE PIQUE. Semi-sheer and wholly sweet! New shades of green and grey, pink and sapphire, lime and violet, aqua and bittersweet! Sanforized*. About $1.19.

TISSUE CRINKLE. Perfect for travel—loves the tub, needs little ironing, keeps its crinkle! Wonderful Persian shades of blue and mulberry, copper and bronze, green and violet, old-gold and aqua. Preshrunk, about $1.25.

See them now at fine stores everywhere—for name of store nearest you write to Reeves Brothers, Inc., 54 Worth St., New York.

**Won't shrink more than 1%*



Reeves-Erenmade Pima King broadcloth in a dress by Nardis.



Tailored by Gaines . . . fabric by Pacific Mills, Worsted Division

Portrait of Spring . . . the fabric, Pacific Mills' doeskin-soft Sheen Gabardine Worsted . . .
the color, Parma violet, one of Pacific's many new-as-spring shades . . . sizes 10 to 18.
For the name of the fine store in your community featuring this suit, write
Pacific Mills, Dept. V1, 261 Fifth Avenue, New York, N. Y.

Pacific Craft Fabric 100% VIRGIN WOOL

It's a PACIFIC Woolen BY PACIFIC MILLS . . . WEAVERS OF FINE WOOLENS, WORSTEDS, COTTONS AND RAYONS

*Loomed of Dupont Nylon

PHOTO BY FRANK CANTER

fabric magic

nylon* chiffon!

AMAZINGLY SHEER,
ASTOUNDINGLY VERSATILE. WONDERFULLY
SEWABLE—WILLIAM WINKLER'S
NYLON CHIFFON IN TWENTY-THREE
MAGICAL COLORS,
AT FABRIC COUNTERS
IN FINE STORES EVERYWHERE.

william WINKLER INC.

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dudley casuals
make a match with Avondale

Companion Colors

Because Avondale fabrics are dyed-in-the-yarn, smart designers bring you the exact same colors in solid shades and stripes.

Wear it for sun-seeking, or save it for summer.
This spic, sprightly little casual combines
two wonderful Avondale fabrics . . . Chambray,
in the pertly tailored, pearl-buttoned bodice that's
roll-collared, like a man's soft shirt . . .
and gay new Honeysuckle, in the full-swinging
shirred-top skirt that boasts deep side-seam pockets.
Count on it to smile through washing and wear.
In gray, with orange and gray on white; lime, with
green and lime on white; brown, with turquoise
and brown on white. Sizes 9 to 15. About $11.00.

B. Altman's "Young Colony Shop," New York
Kaufmann's "Princess Shop," Pittsburgh
Julius Garfinckel's "Debutante Shop," Washington, D. C.
Charles A. Stevens, Chicago
Jays, Boston

AVONDALE

Chambrays, novelty weaves, cords, seersuckers, denims, tickings
dyed-in-the-yarn fabrics—the stay-fast colors are woven-in
58 Worth Street, New York 13



Milliken *worsted-wool dress crepe*

. . . the fabric you'll find in the clothes you like the best this Spring of the year '51.

Janice Milan uses Milliken crepe for your first navy dress

. . . the oblique line, the pert little cape as new as the season to come.

Lord & Taylor, New York; Woodward & Lothrop, Washington; Ransohoffs, San Francisco.

MILLIKEN Woolens, 1407 Broadway, New York 18, N. Y.

GLENSHANNON

*Wrinkle-Resisting** LINEN

Adele Simpson chooses McBratney's superb new Glenshannon . . . finest all-pure imported linen . . . for her dramatic, toreador-flared jacket and the slender sheath beneath.

For store nearest you, see Vogue's Buying Guide in this issue.



A FINE McBratney IMPORT

ROBERT McBRATNEY & CO., INC.
121 FRANKLIN ST., N. Y.

*Tested for wrinkle-resistance
—hangs fresh overnight!

LORRAINE® WORSTEDS



Dress by David Crystal

FABRICS OF INTEGRITY.

LORRAINE LORCHENE . . . The pure worsted gabardine you will always resort to... for its soft, subtle sheen...for its casual distinction...for the way it softens the most strictly tailored line. Lorchene combines the evident quality, the correctness of style, the certainty of value that you will always find when you ask for Fashions of Lorraine Worsteds...at leading stores.

LORRAINE MANUFACTURING COMPANY • 261 Fifth Ave., New York 1, N. Y.
INC.



authentic dulcimer played by Susan Reed, noted concert artist

DULCIMER *is a new Amer-mill fabric . . . all smoothness and clarity.*

Stroke it . . . you touch tone and gentle texture. Wear it . . . in a melodic curve

tailored by Nardis of Dallas.

AMERICAN SILK MILLS INC.

1400 BROADWAY, NEW YORK 18, NEW YORK



"the background of fashion"

Anglo Fabrics

. . . the finest of woolens for

a distinctive interpretation

of the brief coat by

Philip Mangone

hat by Mr. John

Anglo Fabrics Co., Inc., 1407 Broadway, New York 18, N. Y.



Decorator colors in Peck-Mate separates that stay fresh, un-mussed because they're marked Tebilized for tested crease-resistance. Wear them playing tennis, on the beach, Tebilized on the tag means that their superfine crease-resistance will last the fabric's lifetime, keep you looking always trim. Photographed here: three from a series in Alceline rayon and cotton, sizes 10 to 18. Halter, $4.95; shorts, $5.95; shirt, $8.95. At all Peck and Peck Shops.

Peck *and* Peck

TEBILIZED® TESTED CREASE-RESISTANCE



TRIBAL PRINTS

stirring as jungle drums

vibrant as tropical plumage

in better dresses and by-the-yard

cotton fabrics by

Peter Pan

guaranteed fast color

DRESS BY CAROLYN SCHNURER

HENRY GLASS & CO., 1071 SIXTH AVE., NEW YORK 18

SANDALS BY CLIX

TUNIC MOVEMENT FOR SPRING

The new tunic line set in motion by a volley of pleats,
the drama of it all heightened by a reed-slim skirt. Of Skinner
Truhu* pure silk in a daisy print. Springtime-fresh,
color-bright, ever-beautiful. "If it's TRUHU it's Washable."

Martini Designed by Sylvan Rich



*Reg. U. S. Pat. Off.

Hat by Lilly Daché

Available at A. Harris & Co., Dallas, Texas—Joseph Horne Co., Pittsburgh, Pa.—Rich's, Inc., Atlanta, Ga.—Saks Fifth Avenue, all stores—R. H. Stearns Co., Boston, Mass.

Also see store listings in Buying Guide in the back of this issue.

WILLIAM SKINNER & SONS, NEW YORK 3, N. Y. Weavers of Famous Skinner Satin Since 1848

it's TOPSAIL... all over the map



TABAK of California does grand "switch-abouts" in red, white and blue Topsail.

Sailing blouse with knit ribbing, about $8.
Shortie shorts, about $5.
Wrap-around skirt, about $8.

Double-breasted blouse, about $7.
Chevron striped eight-gore skirt, about $9.

All in sizes 10 to 18.
At better stores everywhere.

Wellington Sears

features TOPSAIL®—wonderfully versatile, plied-yarn cotton sailcloth . . . designer's pet for this year's resort wear and for "sun-fun" fashions this coming summer. Sanforized.*

*Shrinkage not exceeding 1%

WELLINGTON SEARS COMPANY • 65 WORTH ST., N.Y. 13, N.Y.

Topsail

SOPHIE of Saks Fifth Avenue

creates a day-length dress for Southbound evenings
with its own sheltering jacket.
A highlight of her Salon Moderne custom-order collection
designed, of course, in
"JERSEY AT ITS BEST."



®SAG-NO-MOR

shape-assured worsted-wool JERSEY *by* Wyner

Also by the yard at fine stores everywhere. I. A. WYNER & CO., INC. • 1441 Broadway • New York 18

if it's by

NEWBURY

it's fashion news



Hat by Mr. John

DESIGNED BY
BOTTI

IT'S A SUIT...IT'S A COSTUME...IT'S A WHOLE WARDROBE!...WITH MORE FASHION TRICKS THAN A QUICK-CHANGE ARTIST!
You'll be fascinated... finding all the wondrous ways to link these lovelies! See the slim grey flannel suit with its handsome detail and flattering lines. Study the yarn-dyed checked worsted weskit-blouse with its fluid French crepe sleeves and bow tie...its check mate, a slender checked skirt! Scramble all four items as your mood and the moment suggest! In yarn-dyed pure worsted flannel, solid grey with: charcoal and grey check... pink and grey check; also solid brown with brown and tan check; also in navy gabardine with glen plaid. Sizes 10 to 20. All four pieces about $75.

At: Akron, Ohio, M. O'NEILL CO.; Atlanta, Ga., RICH'S, INC.; Baltimore, Md., MAY COMPANY; Birmingham, Ala., MAURICE'S; Boston, Mass., W. FILENE'S SONS CO.; Chicago, Ill., HENRY C. LYTTON & CO.; Cleveland, Ohio, WM. TAYLOR CO.; Detroit, Mich., CROWLEY, MILNER CO.; Erie, Pa., ERIE DRY GOODS CO.; Glendale, Cal., RUTH FAYE; Harrisburg, Pa., EMILY SHOPS; Los Angeles, Cal., MAY COMPANY; Miami Beach, Fla., SPANIER'S; New Castle, Pa., STROUSS-HIRSHBERG CO.; New Haven, Conn., SHARTENBERG'S; Fifth Ave., New York, EMILY SHOPS; Norfolk, Va., AMES & BROWNLEY, INC.; Pittsburgh, Pa., KAUFMANN DEPT. STORES, INC.; Providence, R. I., PINKERSON CO.; Richmond, Va., THALHIMER BROS.; Roanoke, Va., SMART-WEAR-IRVING SAKS, INC.; Rochester, N. Y., McCURDY & CO.; St. Louis, Mo., FAMOUS BARR & CO.; Shreveport, La., PALAIS ROYAL; Warren, Ohio, STROUSS-HIRSHBERG CO.; Youngstown, Ohio, STROUSS-HIRSHBERG CO.

For additional stores, see page 182

RUDY & MANN, INC., OF BOSTON, 533 7th AVE., N. Y. 18, N. Y.



Summer Star

A Pierre Balmain masterpiece
in Galey & Lord cotton—
white novelty pique, paneled with
green plaid metallic sheer.
Elegant feature of Balmain's
Paris-designed collection shown
recently at White Sulphur.

Galey & Lord inc. *fabrics from* Burlington Mills

57 Worth Street, New York


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UNDERSCORES IMPORTED LINEN
WITH DRAMATIC ACCENTS OF COLOR



The Mutation Mink Breeders Association is proud to announce the world premier sale of a new, rare treasure in fur—the veritably blue EMBA SAPPHIRE MUTATION MINK—soon to be the proud possession of a fortunate few women. Ask your furrier about it today.

patent preferred

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troylings preferred

Paris says Patent...*preferred*, to tone up your first grays and neutrals. Open toes; closed toes; shells, oblique and stripped; high heels or low... but Patent! Troylings are priced 12.95 to 14.95.



Troylings

by Seymour Troy REG.

for those accustomed to paying more

at these and other fine stores throughout the country

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BAMBERGER'S, Newark
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MACY'S, San Francisco
THE WHITE HOUSE, San Francisco
MANDEL BROS., Chicago
NORDSTROM'S, Seattle & Portland
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LOWENSTEIN'S, Memphis
McKELVEY CO., Youngstown

or write to Lown Shoes. Inc.. Auburn, Maine



Faraway places...

easy to get to, easy

to afford with a Sacson

wardrobe featuring

such exciting dresses as

this one in linen-like

rayon. The printed

jacket, with a bold Moroccan

design in black, green

or brown on natural

...the slim-line skirt

in natural, too. Sizes

10 to 18. About **$13.**

For name of store nearest

you, write Sacson,

1350 Broadway,

New York 18, N.Y.

it's always the season for

Sacson

Adelaar

The smart little shirt (Adelaar's, of course) travels around town with a suit . . . sojourns south with skirts and such. Glowing rayon tissue faille in white, lime, blue, quince, sand, pastel mauve, navy. Sizes 32 to 38. About $6.95 at Lord & Taylor, New York.

Hudson's, Detroit

Marshall Field and Company, Chicago

J. W. Robinson, Los Angeles



HAT BY MADCAPS

For store nearest you,

see Vogue's Buying Guide

pages 182, 183, 184.

Adelaar, 525 Seventh Avenue,

New York.

For those who care enough to look their best...



THE *Pearl* OF HAIR CREMES

dry, unruly hair regains its soft, sparkling loveliness with this easy to apply hair dressing that restores shimmering highlights and obedience to the coiffure . . . leading hair stylists use it . . . recommend it for home use between shampoos

Wherever fine cosmetics are sold!

Dusharme PRODUCTS, INC. MINNEAPOLIS 15, MINNESOTA



WITH FASHION'S EMPHASIS

ON THE LIGHT AND LOVELY

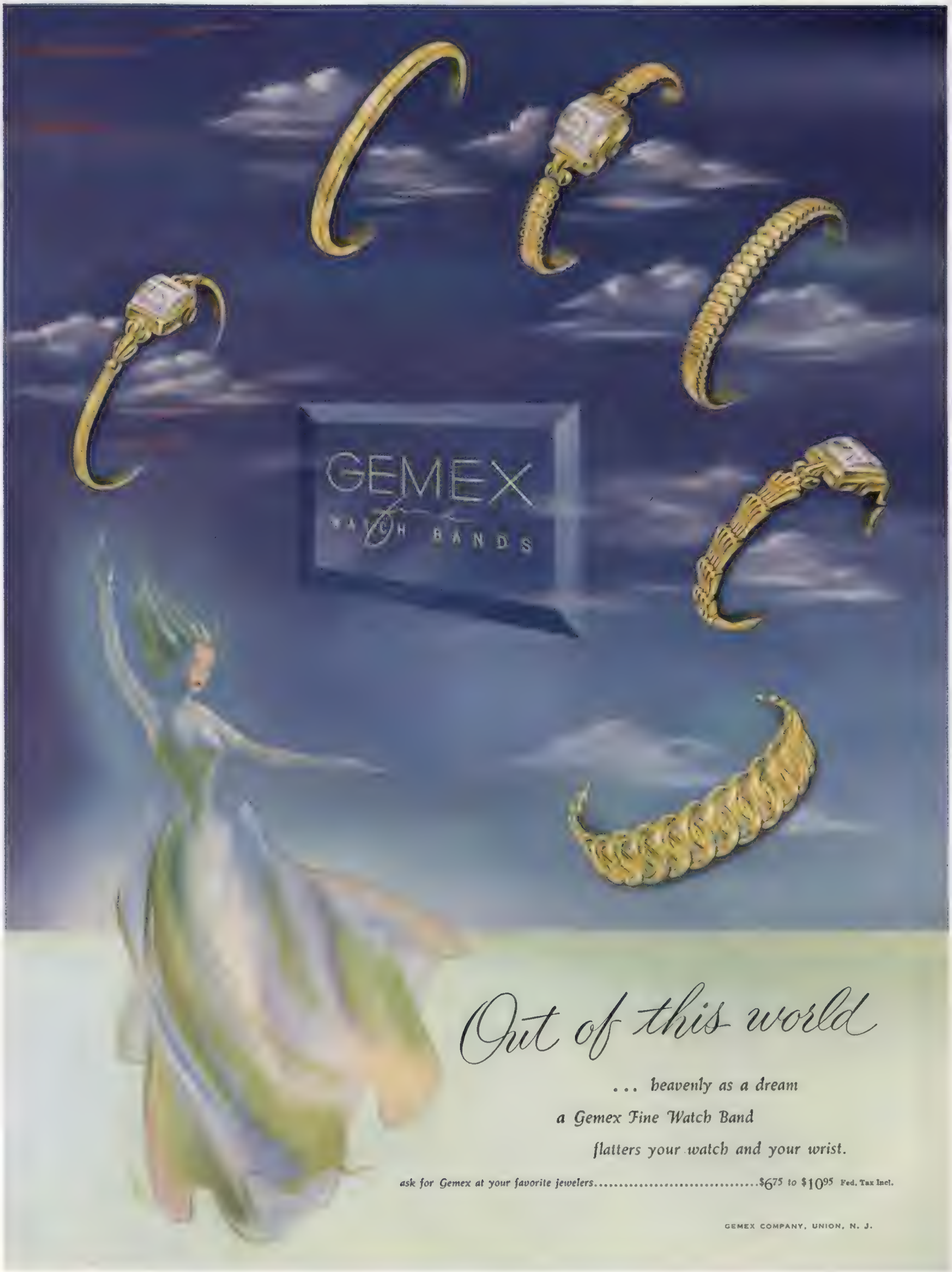
I. Miller

EMPHASIZES SHOES OF

KID LEATHER

Kid is the fashion leather—the feminine leather—colorful, pliant, soft, yet determinedly tenacious of every exquisite line of a light and lovely shoe.





Out of this world

... heavenly as a dream

a Gemex Fine Watch Band

flatters your watch and your wrist.

ask for Gemex at your favorite jewelers..... $6.75 to $10.95 Fed. Tax Incl.

GEMEX COMPANY, UNION, N. J.

She Lives in U.S.A... *She Sleeps in* UTICA



She lives in Los Angeles . . .
She sleeps in Utica



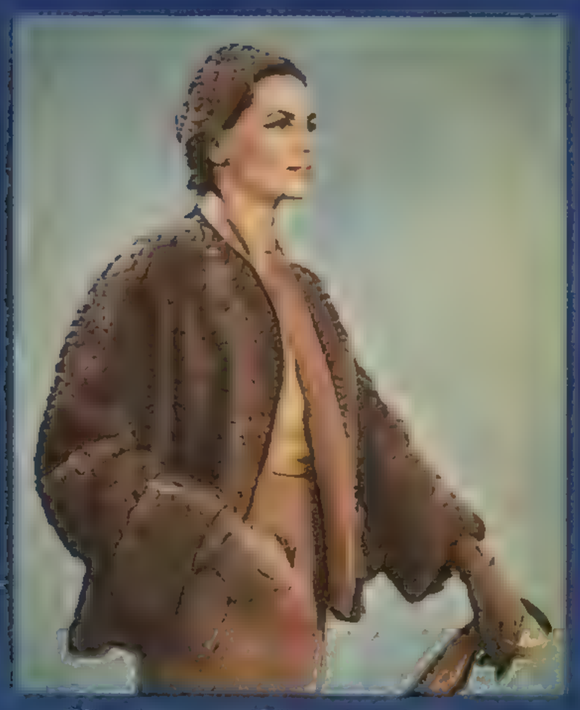
She lives in Detroit . . .
She sleeps in Utica



She lives in Chicago . . .
She sleeps in Utica



She lives in Houston . . .
She sleeps in Utica



She lives in Philadelphia . . .
She sleeps in Utica

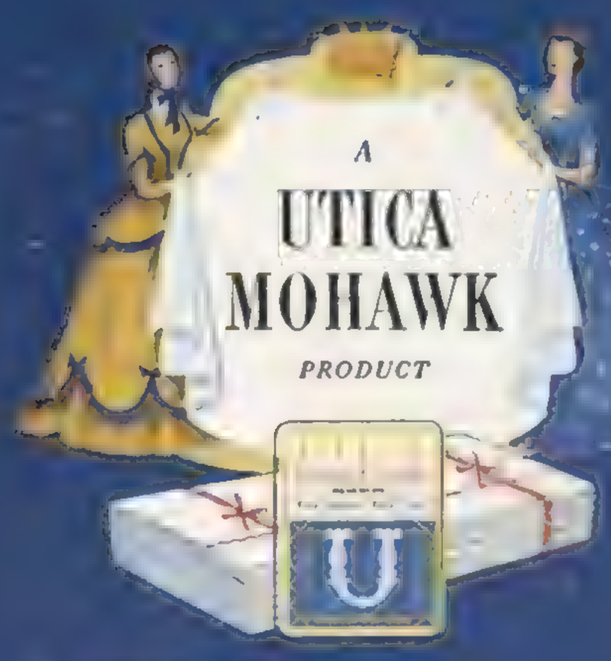


She lives in Denver . . .
She sleeps in Utica

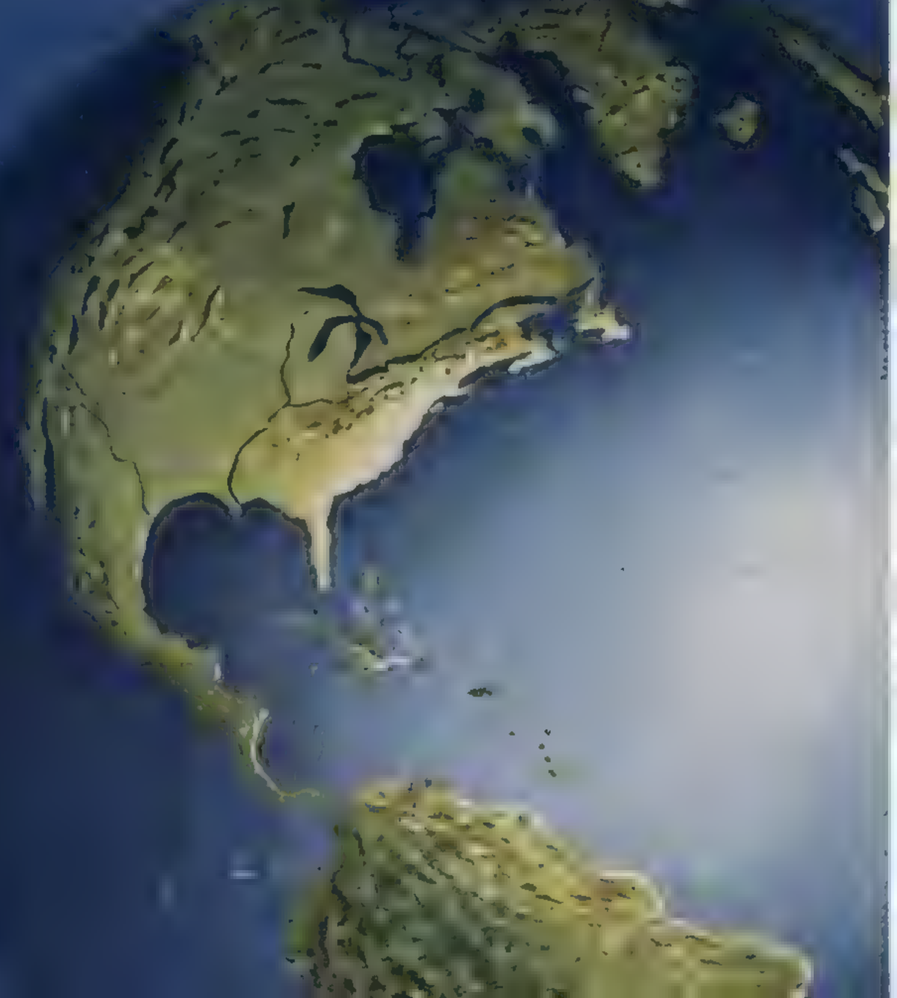


She lives in New York . . .
She sleeps in Utica

Smart women everywhere sleep in Utica BEAUTICALE Sheets.
They're so luxurious, so lastingly beautiful.
Regardless of price . . . you can buy nothing finer.



Write for your copy of the free booklet,
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55 Worth Street, New York 13, N. Y.



UTICA Beauticale® Sheets

Fine Combed Fine Count Percale

SPORTLEIGH COATS JUST LOOK EXPENSIVE!



THIS ONE COULD BE YOUR

TOWN COAT AND YOUR COUNTRY COAT.

AS YOU SEE IT,

IN WONDERFUL FLEECE,

PASTEL OR DARK. COMES ALSO IN

BOUCLAY. SIZES 8 TO 18;

7 TO 15. A MODEST $60.

AT FINE STORES ACROSS

THE COUNTRY—OR WRITE...

HAT BY SALLY VICTOR

Sportleigh REG.

SPORTLEIGH HALL INC., 533 SEVENTH AVE., N. Y.

McMullen



4-in-hand...Sheer Cotton

Beau McMullen's gentlemanly gesture—
his finest 'kerchief—the inspiration for
Hope Skillman's new, exclusive cotton.
Designed by Dorothy Cox.
In one- and two-piece versions with white pique.

PHOTOGRAPHED AT CORAL BEACH CLUB, PAGET, BERMUDA



Featured in finer stores—for names, write to J. R. McMullen Company, Inc., 475 Fifth Avenue, New York 17, New York



PHOTO DE BEAUBACO

Bernhard Steiner Bros

660 FIFTH AVENUE NEW YORK

JUDY HOLLIDAY

IN THE COLUMBIA MOTION PICTURE

BORN YESTERDAY

NATURAL ALEUTIAN MINK CAPE



GUS MAYER CO. LTD.
NEW ORLEANS NASHVILLE

BATTELSTEIN'S
HOUSTON

THE FASHION
BEAUMONT

wear "Peeping Pumps"

a little exposed for a lot of fashion



wear **mademoiselle** *shoes*

SPRING'S FLIRTATIOUS VAMPS IN CALF OR SUEDE. ABOUT $16.95. (SLIGHTLY HIGHER DENVER WEST.) AT FINE STORES. OR WRITE:

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NEW YORK 1, N. Y.

MARK SHAW

Come to Britain IN FESTIVAL YEAR



ENJOY GREAT ENTERTAINMENT, in perfect settings at more than 20 festivals across the country . . . great music, drama, ballet, opera, brilliantly performed . . . painting, sculpture, craftsmanship . . . Britain's and the world's finest on display.



DELIGHT IN SPORTS AND PAGEANTRY, for this year there's extra glitter to our traditional ceremonies, extra excitement to our world-famous sporting events . . . racing at Ascot, tennis at Wimbledon, golf at St. Andrews, yachting at Cowes, rowing at Henley.

Whenever you come to Britain this year, you'll sense a gala spirit in the air.

For this is "Festival of Britain Year" . . . and we are celebrating with a year-round, country-wide program of fairs, festivals, fetes, and exhibitions! There's never been so much to see and do in Britain, so much pageantry, color, and excitement!

You'll find, too, abounding comfort in Britain now . . . with food (including famous British delicacies) plentiful in restaurants, hotels, and inns . . . with gasoline unrationed and with shops well-stocked with treasures old and new. You'll be delighted to see how far your dollar goes in this land of "fair value" and favorable exchange . . . giving you a real *holiday from high prices!*

So don't delay! Start planning early . . . to come to friendly, hospitable Britain in Festival Year for a welcome you'll never forget . . . and the time of your life!

Whenever you come . . . wherever you go . . .
you'll find more than ever to see and do!

★ ★ ★

Wherever you shop . . . whatever you buy . . .
you'll find that your dollar goes farther!



Beauty bids you welcome to Wales . . . land of song and legend.



WALK THROUGH HISTORY'S PAGES, exploring the scenes of literature and legend, visiting the castles and cottages in Britain's green and pleasant countryside. Wherever you move in Britain's present, you'll sense our background of 2000 years of history!



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Right: Catalina in sizes 12 to 42 and 14½ to 22½

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For the Perfect American Type... five-five-or-under...

P.A.T. pens a poetic prelude...in the vibrant yarn-dye hues of Forstmann's new, new Jasper Crepe. 10-18.

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if you're 5 feet 5 and under!

P.A.T SIZES Perfect American Type

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HAT BY JOHN FREDERICS

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Fifth Ave., New York 22, N. Y.

1951 Gantner Swimsuits make you a "Sunny Siren" in spite of yourself!

No more figure problems, no more lack of confidence on the beach when you don a new Gantner triple-threat-design swimsuit. *Bustline, waistline* and *hipline* . . . contour-controlled to make you look all woman in a man's eyes!



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Chalky nylon and lastex ...with slimming insets of daisies between layers of nylon net. Pink Cream, Lemon Ice, Summer Sky, White. 12 to 18.
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Soft shirred laton-with-nylon maillot, with one dashing fin at left to give a beautiful bustline. Aqua, Tangerine, Navy. 12 to 18.
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Stunning for sunning!

It's always smooth sailing in these versatile resort or cruise-minded sundresses that cater to your whims. You can bare your shoulders to "old Sol" . . . or fling on the jaunty cover-ups at the slightest breeze!

At the fine stores below, or write for name of the one nearest you.
HENDERSON & ERVIN, Charlottesville, Va.

Henderson casuals

"The Country Club Look of Distinctive Simplicity"

Left: With button-on cape. Linen-like butcher rayon in natural, navy, lime, tangerine, green. Sizes 10 to 20. About $12.95

Right: With trumpet-collar bolero. Luxurious embossed cloque cotton in blue, pink, maize, aqua. Sizes 10 to 20. About $17.95

LORD & TAYLOR, New York • WOODWARD & LOTHROP, Washington, D. C. • SCRUGGS, St. Louis • CAIN & SLOAN, Nashville • PORTER'S, Phoenix and Tucson



coming...



©1951 Manchester Hosiery Mills

or going...

your legs look their loveliest in LADY HAMPSHIRE *stockings*

You're two ways lovelier in Lady Hampshire. Your legs . . . smarter, shapelier. Your ankles . . . slimmer, more elegant. Take steps today to new leg beauty. Ask for Lady Hampshire in flattering fashion colors. Shown: Esplanade, 60 gauge, 15 denier. **$1.75.** A. Esthetic, 15 denier **$1.50,** B. Canasta, 51 gauge, 15 denier **$1.65.** C. Cupid, 51 gauge, 15 denier **$1.95.** Also conventional heel.

AT FILENE'S, BOSTON • CHAS. A. STEVENS, CHICAGO • MACY'S, NEW YORK and other fine stores.

MANCHESTER HOSIERY MILLS, MANCHESTER, N. H.





Sunny Yellow

New as tomorrow's sunrise!

Completely fashion-right,

glowing new color that mates

magically with *every*

color in your wardrobe.

DELISO

For the name of your store write DeLiso Debs, Saint Louis

debs

designed by PALTER/DeLISO NEW YORK



COOL . . . DARK . . . *The Resort Look for '51 by David Crystal*

They're TOOTAL* LINEN, the wonderful woven-in-Ireland fabric that's marked Tebilized* for tested crease resistance. Girls with a reputation for poise and perfect grooming love TOOTAL's fresh look and guaranteed washability. You'll love, too, the way it looks in the beautifully detailed dresses above . . . one classically simple, the other feminine as a fan.

Left: black and dusty, sand dune and cocoa nut, coral reef and white, lemon and navy, navy and dusty. Sizes 10 to 16, 12½ to 18½, $29.95. Right: navy and white, comes in 13 other color combinations. Sizes 10 to 20, 38 to 42 and 12½ to 24½, about $35.00.

*Reg. U. S. Pat. Off.

Burdine's
Sunshine Fashions
Miami • Miami Beach
Ft. Lauderdale • West Palm Beach

FOR CONNOISSEURS OF LINE . . .
a triumph in *linen*, a masterpiece
in *lace*. Figure-flattering, distinctively
dress-up. Right for resort wear,
prophetic for anywhere.

Left: Gracious cotton lace with button brilliants. Navy, pink, sky blue, black. 17.95. *Right:* Imported crease-resistant linen with beading detail. Beautiful pastels and black. 17.95. Sizes: 10 to 18.



FOR FASHION'S SAKE, WEAR...
Queen Make

At B. Altman & Co., New York • Carson's, Chicago • Robinson's, Los Angeles • Joske's, San Antonio • Strawbridge & Clothier, Philadelphia
And at Fine Stores Everywhere • For Name of Nearest Store, Write Queen Make Fashions, 1350 Broadway, New York 18, N. Y. . . . Hats by John Fredrics



THE SARI BATHING SUIT . . . INSPIRED BY CAROLYN SCHNURER'S B.O.A.C. FLIGHT TO INDIA. IN abc FABRICS COTTON. WINE, PURPLE, BROWN.

SIZES 10 TO 18. $18.95. AT ALL PECK & PECK SHOPS AND ALL JOSEPH MAGNIN STORES.



Plan an eventful spring in this beautiful suit trio of Pacific wool Strea. Deftly, subtly tailored to add the illusion of height. Fingertip coat tops a slim one-button suit. Scallops lend the soft touch. Brown, grey or blue; sizes 10½ to 24½. For your nearest dealer, write **Pachter Garment Company,** 311 West 8th Street, Kansas City, Missouri.

See Vogue's Buying Guide in the Back of This Issue



Mirror Patents — *reflecting the excitement of a new season on the way! They're young and pretty ... and flattering too. They're bright and shining and — shaped by Accent to make each step into Springtime ever so soft and easy. 9.95 and 10.95 (some higher)*

Accent! shoes

slightly higher Denver west

CHOOSE THE SHADE OF HAND BEAUTY YOU WANT



New No-Rub-Off Hand Make-up Glorifies Even Red, Rough Knuckles in 10 Seconds

NOW comes an utterly different kind of make-up designed especially for your hands! A natural-looking no-rub-off make-up that glorifies even "Hopeless" hands in only 10 seconds!

No more red, unsightly hands or knuckles. No more "work-worn look" or redness.

Immediately—redness, blemishes and brown spots are toned down and blended out. Age-revealing veins and imperfections are concealed to an amazing degree. Your whole hand is instantly glamorized in a way impossible up to now.

This new creation is called Lady Esther HANDS-UP—A delightfully delicate cream that comes in 4 exquisite colors that enable you to choose the exact shade of hand beauty you desire.

Won't Rub Off On Clothes

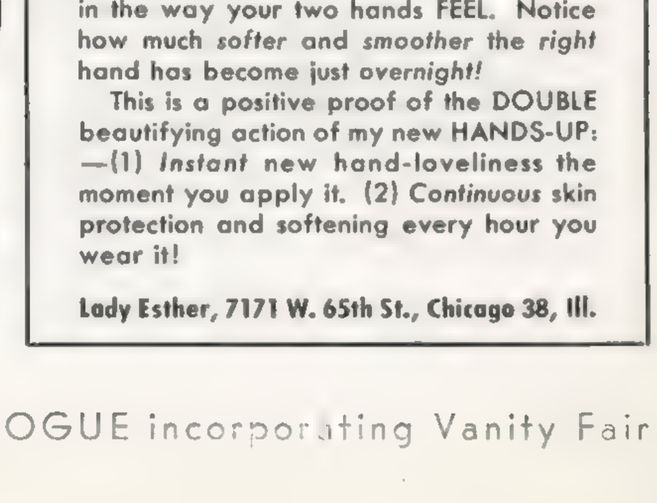
HANDS-UP is non-sticky, quick-drying—WON'T RUB OFF on clothes or gloves. Stays on until you wash it off! So it is ideal, too, for neck and shoulders.

Miracle Softening-Action

In HANDS-UP I have added a rare, imported ingredient—concentrated lanolin—for speedy skin-softening action. A new form of lanolin that is *2½ times richer* than found in hand preparations previously used.

Thus, HANDS-UP not only endows your hands with new beauty instantly—but acts rapidly to *soften* and *smooth* your skin every flattering hour you wear it!

Yes, with my new HANDS-UP, I guarantee you'll never need any other hand preparation of any kind. For HANDS-UP is the first *complete* and *instant* hand-beautifier the world has ever known! . . . At all cosmetic counters. Price $1.00 plus tax.



Prove Its Miracle Softening Action Tonight

Tonight, before you go to bed, smooth my new HANDS-UP on your *right hand* only. Note the instant transformation. See how redness disappears, even from knuckles. See how freckles and blemishes are toned down and blended out.

In the morning, compare the difference in the way your two hands FEEL. Notice how much *softer* and *smoother* the *right* hand has become just *overnight!*

This is a positive proof of the DOUBLE beautifying action of my new HANDS-UP: —(1) *Instant* new hand-loveliness the moment you apply it. (2) *Continuous* skin protection and softening every hour you wear it!

Lady Esther, 7171 W. 65th St., Chicago 38, Ill.



Lady Esther **HANDS-UP**

4 Flattering Shades

- **PEACH**—delicate finish for the lightest-toned skin.
- **IVORY**—ivory-like beauty for light to medium toned skin.
- **NATURAL**—a flawless look for all medium skin tones.
- **DEEP BRUNETTE**—sun-tawny finish for olive skin tones.



What could be smarter
this year for the South (or for Spring
due North!) than a really well-shaped
linen suit. And this is *it* . . .
photo'd by Rawlings in whipped cream.
Beautifully-cut Englishman's jacket over
slim tailored skirt . . . in a fine, imported
crease-resistant linen. Made with Nelly Don
know-how that brings you top quality,
top fashion at a sensible price.
Also in coral, navy, sun yellow,
lime, white, grey, blue, black.
10 to 20 and 12½ to 20½.
Under 20.00. For nearest
store write Nelly Don,
Kansas City, Mo.

Nelly Don

NOW...

lovelier haircolor... in shampoo time!



CARTIER JEWELS, HABERMAN FURS

- *haircolor beauty treatment for every age*
- *takes just minutes*
- *costs less*
- *no "over-lap" or "paint-brush" look*

IT'S HERE—a shampoo treatment that puts rich, lustrous, *durable* color into your hair. Yet application takes only minutes!

AND IT'S BY ROUX—the beauty profession's leading producer of *natural-looking* haircolorings!

The essence of good haircoloring is to look so natural that no one knows you've used a cosmetic. That is precisely what Roux Color Shampoo does—gives you *believably* natural-looking color, makes every visible hair brighter, blends in gray, evens out streaks—all at one time, without "overlap" or "paint-brush" look!

Whatever your hairshade—and whether you want to keep it or change it—ask your hairdresser to tell you, to *show* you what Roux Color Shampoo treatments can do for you. And how easily, how quickly!

quick! easy! lasting!

ROUX COLOR SHAMPOO

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Ben Zuckerman

makes that wonderful suit

DESIGNED BY FERNANDO BOSC

Saks Fifth Avenue, all stores Neiman-Marcus, Dallas



Panning the pulp in the beater to judge whether the cotton and linen fibres are of the correct length for the particular type of paper in process. A highly skilled step in the making of Crane's Fine Papers.

The skill and experience of 150 years of making Crane's Fine Papers is revealed in every sheet of Crane's . . . made now as in 1801 . . . from cotton and linen fibres only. No other papers serve so many important purposes with such distinction or afford you so much pleasure and pride in their use.

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crispy cool and confident . . . deliberately
simple and versatile. In New York at **BONWIT TELLER.**

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MARY STEVENS, 498 SEVENTH AVENUE, NEW YORK 18, N. Y.



Tootal linen marked Tebilized*
for tested crease resistance.
Antique gold, aqua, white or
navy. 10 to 16, about $45.00.

*REG. U.S. PAT. OFF.



Croyden crepe sleeveless dress
with wool knit cardigan
bound in matching crepe. Aqua,
pink with dyed-to-match
jacket . . . white with navy
jacket. 10 to 18, about $69.95.



Pure silk Rajah with
permanently pleated skirt,
single-jewel buttons and
contrasting chiffon hanky.
Natural or white. 10 to 18,
about $49.95.

Coming February first



VOGUE'S

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Discover—with Vogue

- The new *timing* of Fashion . . . the new look of Beauty
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VJ

HOW WOMEN OVER 35 CAN LOOK YOUNGER

A Frank Statement about Estrogenic Hormones

"Estrogenic Hormones are the most effective agents for helping women look *younger*"

BY HELENA RUBINSTEIN



"YOUR HUSBAND LOOKS AT YOU WITH NEW INTEREST."

I BELIEVE, with all my heart, that Estrogenic Hormones can make you look younger. And I would like to tell women over 35 what they can expect from my Estrogenic Hormone preparations.

While leading scientists have been experimenting with Estrogenic Hormone Cream, *I have been using my own skin as a testing ground.*

More than 20 years ago I started applying Hormone cream to my own skin. All this time, too, I kept abreast of hormone studies in universities and laboratories. In the last few years I have observed the effects on thousands of other women.

Dramatic Proof

We now have dramatic proof that Estrogenic Hormones can often bring about a decided improvement in the appearance of dry, oldish skin. One of the many important tests took place at a leading university in New England.

1. The hands of twenty-five women between the ages of 35 and 55 were placed under scientific observation for six months.

2. Two different creams were applied to their hands daily. One contained Estrogenic Hormones. The other did not. Even the doctors *did not know* which hands received the Estrogenic Hormone Cream!

3. At the end of 6 months the doctors formed their conclusion: "The skin of the left hands (with one or two exceptions) looked fuller, less wrinkled, more *youthful!*"

4. It was then learned by the doctors, that Estrogenic Hormone Cream was the one used on these younger-looking left hands!

Yes, we have *proof* that Estrogenic Hormones can safely give women younger-looking skin.

Important to Women Over 35

If you are over 35, you must realize your skin *is steadily losing its youth-giving substances.*

Estrogenic Hormones are *natural* substances. When gently massaged into your skin, they make your *under*-skin fill out. This stretches the *outer*-skin. Your skin, as the doctors reported, looks "*fuller, less wrinkled, more youthful.*"

Works in Two Ways

My Estrogenic Hormone preparations work in two ways to help your skin look more youthful. From *within* . . . as your skin absorbs the natural estrogenic hormones. And from *without* . . . as rich emollients smooth away dryness, help you recapture that *young* look.

But these admirable results don't happen overnight. Even though women tell me they note an improvement after *only one week* . . . I always advise them to use my Estrogenic Hormone Cream and Oil for at least 30 days.

You need *both* working for you 24 hours a day for the best results—the cream at night, the oil all day long under your make-up. That is why I offer these two products together—at a special price once-a-year.

A Thrilling Experience

If you are over 35 it is thrilling when you begin to look younger. Compliments come your way. You are gloriously aware that you look prettier, brighter. Your husband looks at you with new interest.

What woman doesn't want to enjoy years of such happy fulfillment? You can keep up the good work by continuing to use my Estrogenic Hormone beauty products.



At your favorite cosmetic counter.

INTRODUCTORY OFFER

HELENA RUBINSTEIN'S ESTROGENIC HORMONE TWINS

ESTROGENIC HORMONE OIL—All-day treatment for face, neck, and under make-up. Absorbs instantly, leaves no oily trace. Special size **2.50**

ESTROGENIC HORMONE CREAM—Night treatment for younger-looking face and neck. Natural estrogenic hormones blended with easily absorbed lubricants. Regularly . . **3.50**
~~6.00~~

BOTH NOW ONLY 3.50
plus tax

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A DIRECTORY OF FINE HOTELS AND RESORTS

FOR FURTHER INFORMATION ABOUT THESE LISTINGS WRITE TO VOGUE'S TRAVELOG, LEXINGTON AVE., N.Y. 17

Arizona

CASTLE HOT SPRINGS



C LAZY U RANCH OF ARIZONA

The easy hospitality of the Old West thrives at this beautiful ranch in a warm and sunny valley of Arizona. Operated by the owners of the famous C Lazy U Ranch of Colo., it has the same warmth and friendliness, the same luxurious guest accommodations, the same superb food. Pitch & putt golf, tennis, pool, skeet shooting, your own horse. Until Dec. write to Granby, Colo.; Dec. through Mar., Castle Hot Springs.

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ARIZONA INN. Bungalow rooms with sun terrace. Beautiful gardens. Steam heat. Warm water pool. Hard tru tennis courts. Amer. Plan. M. Bennett, Mgr.

SANTA RITA HOTEL. 250 rms. Tucson's Social Cntr.; Western Hosp. & Atmosphere. Superb cuisine; famous Dance Bands, Polo, Golf. Nick Hall, Mgr.

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HOTEL DEL CORONADO. Seashore Resort. Swim, golf, fish. Boating, tennis. Year 'round fun. Mexico ½ hour. Jai Alai, races. H. Ward, Managing Dir.

LOS ANGELES

CHAPMAN PARK HOTEL & Bungalow. On Wilshire Blvd. Pvt. pool, gardens, entertainment. Visit famous Zephyr Room. Phil C. Caldwell, Mgr.

Connecticut

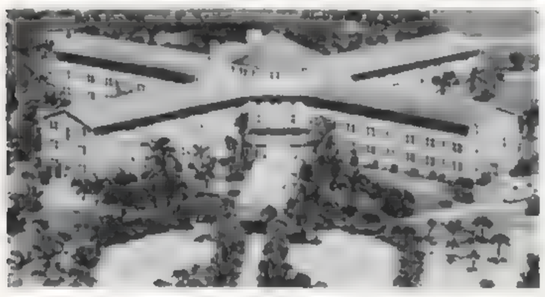
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THERE ARE GOOD HOTELS in every section of the country. The Vogue Travelog section is favored for the finest.

Florida

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BOCA GRANDE HOTEL

On beautiful, Tropical Gasparilla Island. Directly on the Gulf of Mexico. Unique, modern, restful. Truly different! Every comfort and service. Fireproof. All rooms with tile bath, shower. Two miles of private beach. Wonderful swimming, sunbathing, shelling. World famous fishing. Golf. Superb cuisine. Rates: $30 daily double and up, Amer. Plan. N. Y. Office: 51 East 42nd St. Phone: MU 2-3311.

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FORT MYERS

RIVERHOUSE—For those who appreciate the best. Golf, fishing, beach and relaxing in the sun. Food recommended by Gourmet. Folder.

For January Vacationing

WINTER is here . . . with all its wind and cold, with the mood that makes us ski-enthusiasts, or contemplating sun-kissed sands and warm water.

Look to the north—to the dozen ski resort areas for fun and frolic. Skiing is more than just snow and slopes. It's the friendly atmosphere, good hot food and a cozy fire, plus a comfortable bed when the day's ambition, spills, and the evening's dancing are over. Vogue is ski-conscious and hopes you'll take advantage of the hospitality of ski resorts listed herein.

Look to the south—to the land of sun and palm trees. Contemplate days of swimming or lounging on warm sands . . . think of southern hospitality, good food and dancing under the stars. Choose your southern vacation from the numerous hotels and resorts listed herein.

Your January vacation is important to Vogue . . . important in the sense that you'll find everything you desire to suit your individual taste. We think you'll find the vacation you want, whether it be Canada or Bermuda, California or Florida, in Vogue's Travelog listings.

Florida

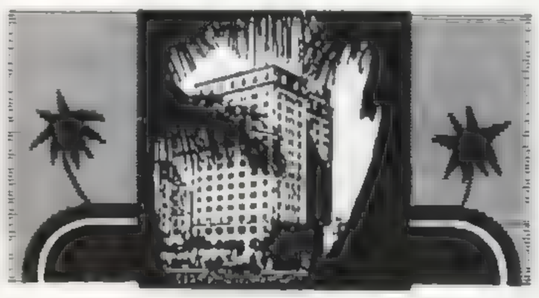
FORT LAUDERDALE



MARIE ANTOINETTE

Deluxe ocean front apartment hotel. Handsomely furnished one- and two-bedroom apartments, spacious hotel rooms. Daily maid service, attractive dining rooms, dining patio, bar service, telephones, central switchboard, elevator. Private beach. Marine Terrace. Choice location. For color brochure, write: Fred V. Snedden, 2222 N. Atlantic Boulevard. Fort Lauderdale, Florida.

MIAMI



THE COLUMBUS

Discover . . 17 floors of breeze-swept comfort and convenience . . overlooking Park, Bay and Ocean . . just around the corner from the business-theatre-shopping section . . downtown passenger terminal for all airlines . . right in the centre of everything. Catering to every Miami visitor in search of courteous and complete service at any time of the year. Advance reservations advisable. New color brochure on request.

WHEN WRITING TO hotels or resorts listed in Travelogs, you will find it to your advantage to identify yourself as a Vogue reader.

Florida

MIAMI



THE TOWERS

Miami's Finest Apartment Hotel. Convenient, yet secluded downtown location, facing Biscayne Bay. On through routes to all attractions. Moderate in price, yet top-flight in appointments: comfortably furnished, maid and room service, phone switchboard, excellent dining room . . . plus apartment privacy and elbow room. Ample parking. Write for new color folder—The Towers, 332 S. E. 2nd Ave., Miami, Florida.

MIAMI



THE VENETIAN

Closest Miami hotel to Bay and Beaches. Centrally located on through routes to race tracks, golf courses, all attractions. Beautiful residential section. Planned entertainment. Roof solarium. Beautiful new cocktail lounge. Low rates, reductions for long stays. Write for illustrated folder and rate schedule.

MIAMI BEACH

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Florida

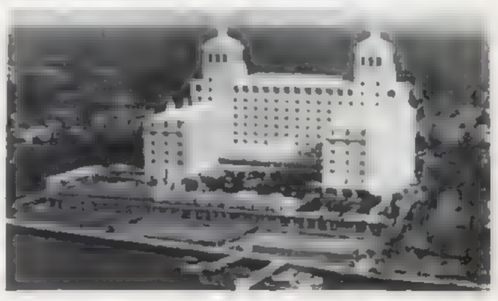
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LAKESIDE INN. High in the hills of central Florida midst lakes and orange groves. Fishing. Golf, Lawn bowling. $10-$15 day Amer. Plan.

ORLANDO

HOTEL WYOMING for a restful vacation in an atmosphere of charm and refinement. American Plan. $12 per day and up per person.

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PALM BEACH BILTMORE

"Center of the Wintertime World". Florida's largest hotel . . . lavish, varied, complete. New cabaña colony, salt water pool, sun deck, yacht basin. Private beach club, tennis, lawn sports, outdoor dance patio. Air-conditioned Tropical and West India Rooms, dining, dancing, cocktails. Moderate Modified Amer. Plan rates. Write for new color brochure and full details.

PUNTA GORDA



HOTEL CHARLOTTE HARBOR

Old established clientele. A fine hotel, situated in a private resort estate on Charlotte Harbor, in an area of dependable winter sunshine. Excellent 18-hole golf, tennis, swimming pool, sea bathing, solarium, boating, fishing, hunting, dancing. Sprinkler-protected. Consult your travel agent, or address Floyd Afford, Jr., Owner-Manager.

ST. AUGUSTINE

THE MONSON. Fine small hotel. Good food & service. Low Amer. plan rate to weekly or season guests. Interesting winter community. Golf. Folder.

ST. PETERSBURG



THE HUNTINGTON HOTEL

A Resort Hotel of Merit. In beautiful, tropical surroundings. Smart, modern furnishings. Sunny verandahs, colorful lounges. Dining, dancing in Coconut Grove under the stars. Air-cond. Cocktail Lounge. Distinctly superior cuisine. Pleasing rates. Mod. Amer. or Eur. Plan. Garage, parking lot. You'll like the Huntington and its famous Southern Hospitality. See your agent or write Paul B. Barnes, Mgr.

ST. PETERSBURG

THE VINOY PARK HOTEL. Largest, finest on West Coast. 375 rms. Faces Tampa Bay. New swimming pool. Refs. exch. Sterling B. Bottome, Mgr. Dir.

VERO BEACH

ROYAL PARK INN—A TREADWAY INN. N.E. hospitality and low rates. Golf, bathing, lawn sports, accommodations still available for January.

Georgia

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KING & PRINCE HOTEL. Year round resort. E. P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

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THE CLOISTER

The perfect year 'round resort for a real vacation. Excellent golf, tennis, riding, fishing, dancing, pool and 5 mile beach. Scheduled activities. American Plan. Cottages for rent. Write direct for booklet C. or New York Res. Office, 630 5th Ave., Circle 5-8055.

Missouri

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BELLERIVE HOTEL. K. C.'s Social Rendezvous. Luxurious Rms., Suites. El Casbah Supper Club. Garage. Rec. by Duncan Hines. G. W. Hall, Mgr.

New Hampshire

BRADFORD

FOX CHASE. Our guests say "home away from home." Lovely rms., good food, skiing, playroom, cocktail lounge, elevator. Year 'round. The Coonleys.

New Jersey

ATLANTIC CITY



CHALFONTE-HADDON HALL

Enjoy that rare combination—the appointments of an urban hotel in resort environment. Feast on a shore dinner in the famous Peacock Inn at Haddon Hall. Rejuvenate in our health baths, sun on our boardwalk decks, enjoy our hotel theatre. Visit the Derbyshire Lounge . . . festive, friendly. All sports. American, European plans. Owned by Leeds & Lippincott Co. for 60 years. Joseph I. McDonell—Gen. Mgr. Write for folder 20.

ATLANTIC CITY

MARLBOROUGH BLENHEIM. At the edge of the sand & sea. Ocean-front sundecks, porches, solaria. Evening entertainment. Fresh and salt water baths.

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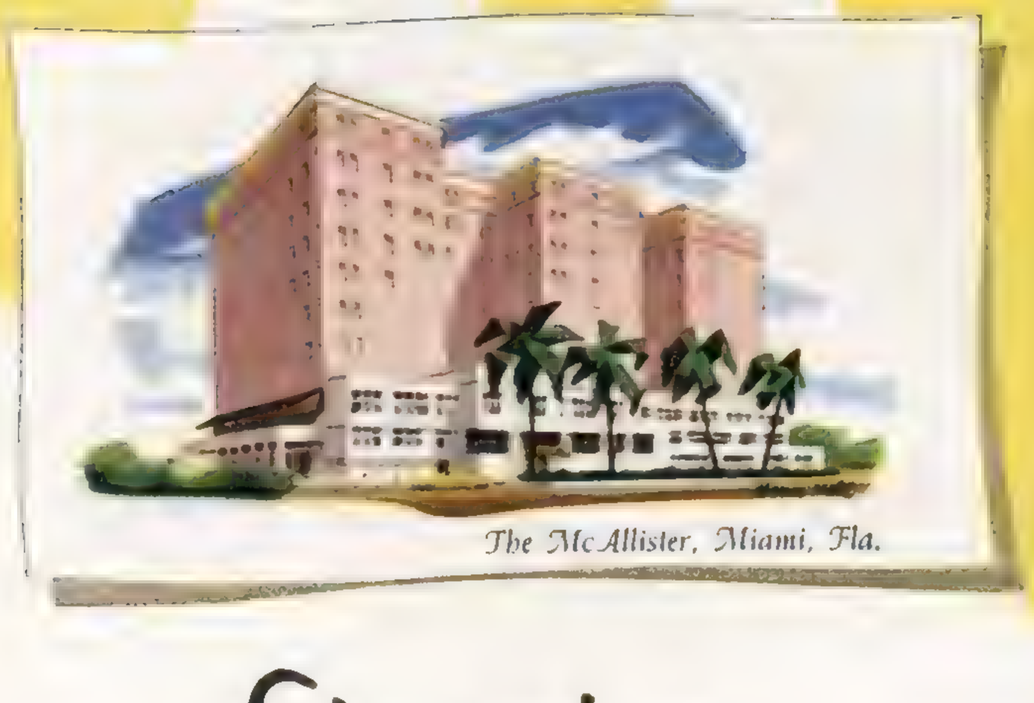
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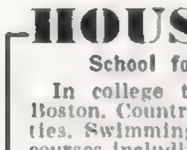
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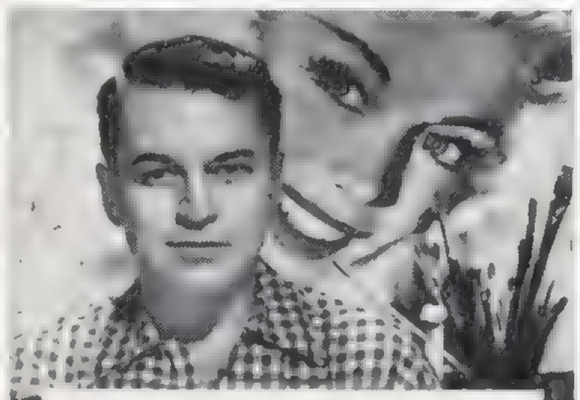
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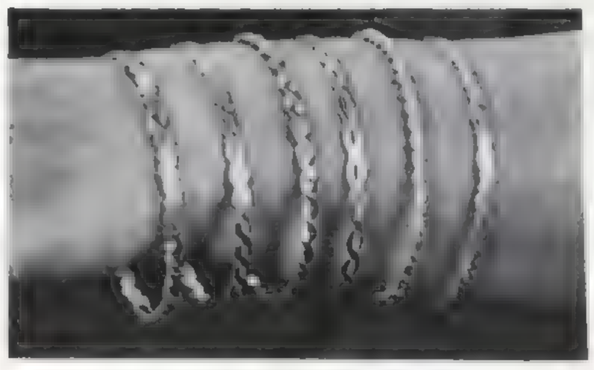
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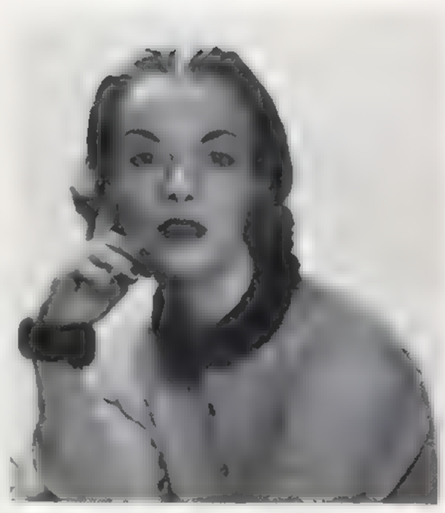


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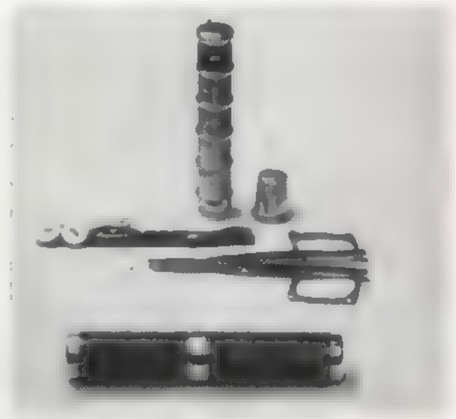
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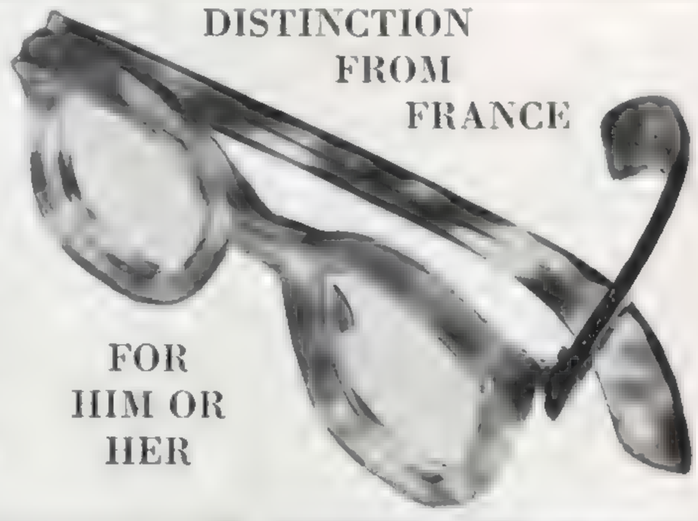


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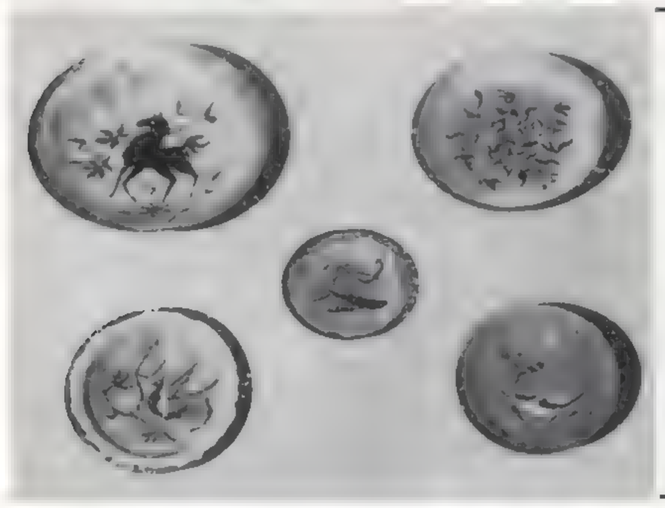
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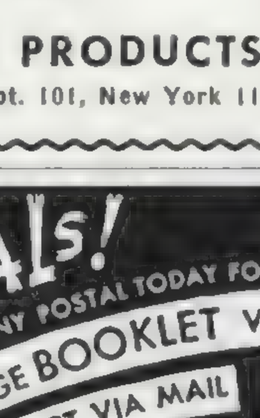
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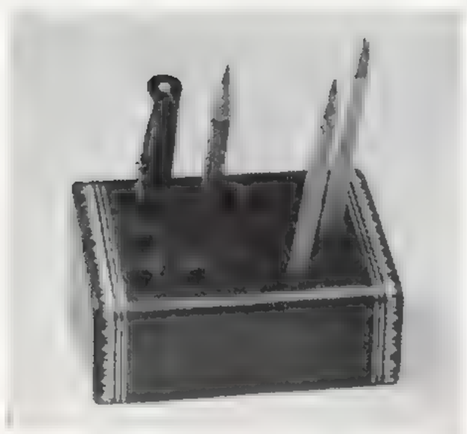
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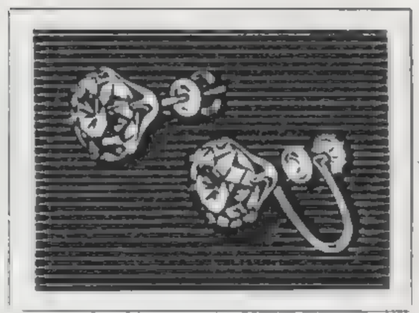
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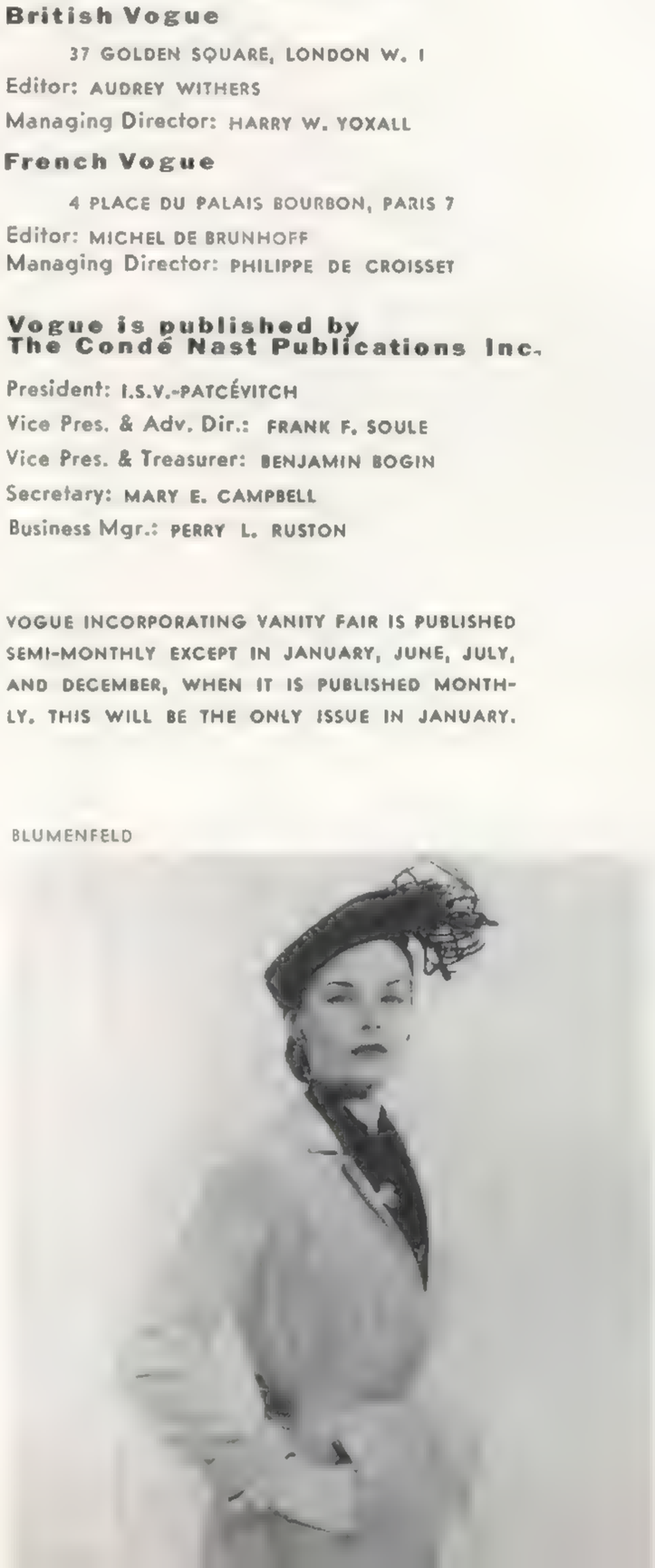
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VOGUE

JANUARY, 1951

FASHION AND BEAUTY

1951 points of fashion 106-109
New fashion timetable 110
Year-round suit schedule 111
One all-year suit; time: the present 112
New timing for the silk suit, the linen suit 114
Seven suits in timeless fabrics 116
Fabric news to wear all year 118-129
Resort clothes: ideas from India 144
The halter top 146
From Paris: the chignon hat 152
Vogue Patterns: Paris Couture exclusives 154
The all-year dress in burnt-sugar silk 156
News: pewter-grey patent leather 158
Shoe colours: copper; sea-blues 159
The gentleman's not for burning 160
Swimming, anybody? 162
Travel: news 164-168A
Vogue Pattern, easy to make 168B

PEOPLE AND IDEAS

Signs toward shelter 105
"When they were young." By Marcel Vertès 130
Memo on Germany. By Mary Jean Kempner 132-135
Laughter. By Christopher Fry 136
Fresh in the news 138-141
The art of persuasion. By Gilbert Highet 142
Mrs. Edward Beach Condon; Mrs. Hugh Astor 148
Mrs. Theodore Nelson Danforth;
Mrs. Thomas Talbot Fleming;
Mrs. Albert George Rupp, junior 150

SPECIAL DEPARTMENTS

Vogue's Travelog 86
Vogue's School and Camp Directory 92-97
Shop Hound 98-101
Vogue's Buying Guide 182-184

On the cover: One example of the 1951 timetable: the *white* faille suit —news, to wear now under furs, at five o'clock; to take South; to wear to Sunday luncheons. Season-unlimited, too, are the fresh-as-paint colours on the cover. Suit, cotton-and-rayon; and straw hat, by Christian Dior—New York. At Bonwit Teller; Wanamaker's Phila.; Neiman-Marcus; I. Magnin.

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S, big and black, stands for Shelter, and is new to Americans. For the first time, the streets of New York, like the streets of other cities, carry these signs that first appeared in a dozen European countries eleven years ago. They are a stern change, these signs, to a nation that began as a shelter for the oppressed and later held out, and still holds out, a sheltering arm to countries severely wounded in World War II.

The black arrows point to public shelters, deep in the basements of fireproof buildings, rooms that until recently were lounges or dining rooms and are still often unfurnished for their new purpose. Soon they will have, officials promise, radios, flashlights, fire extinguishers, and crowbars. Private shelters need these, too. Twelve minutes' warning by proper civil defense can lessen casualties by fifty per cent.

Below these signs during the Christmas shopping days, people went on about their personal life, only noting the new directions with new awareness. For these signs are not the symbols nor the symptoms of panic. They are reassurance that civil defense measures are in work. They are precautionary and protective, a step towards the steadfast adjustment by the nation to narrowing realities.

The words for the fashions of the New Year are soft words. But the fashions of the new collections are not blurry, or sugar-sweet. In point of new fact, they are definite, specific. But softer, softer. And the easing up of the taut, hard fashion line is evident from hair to hem. If, occasionally, we write a word that seems hard (as, glint: in the new placing of a jewel; as, sleek: in a chignon; as, red: in a hair-tint), those are for occasional strong emphasis. So, here we are, with:

Two more inches of soft wave. Just enough inches to make a coiffure newer than last year's short-short; just enough inches to set the hair loosely. There's always been an allure about hair that seems to feather naturally about the face, but stays tidily within bounds in spite of it. A soft allure, that requires from the hairdresser a technique deceptive in its degree of skill and of taste.

White in high places. Drifts of it: organdie whipped into a froth at the cut-away bodice of a black coat. White organdie making an underbrim for the brim of a natural straw hat. An embroidered organdie ascot for a grey wool suit. White linen cuffs shooting out from the cloth cuffs of a dark wool dress. White feathers winging up from a toast straw bonnet. And more organdie. And more linen. And bolts of piqué. All snipped into white softeners.

Full skirts for suits. The nipped waistline is still the, in new suits. But skirts are these (quite plural) : narrow, of course, if you like. But fuller, too, if you like that, too. The fullness usually in one of three ways: by pleats, by a circular cut, by the insertion of godets. There's none of the old buckram hardness about the line at the hips, and nothing dirndl-ish, either. This skirt fullness flows smoothly, softly, over the hips—and flies out widely at the hem.

Directoire jackets. Little jackets, just covering the bosom, softening the line of an unbelted dress. Traina-Norell showed these—and Directoire evening dresses, with décolletages straight out of a David painting, their documentary depth softened with ruchings. And many little layered capelets. These, at the moment a straw vote; an as-Maine-goes-so-goes prediction.

New attachments. Designers have become fans for the semi-attached. They love the way the line of a dress can be softened by an addition to it, often in the same material—and at will. As: separate sleeves—sling sleeves—that pull on, have some fabric to hold them over the shoulders. Sling jackets, that just cover the back and the tips of the shoulders. Capes that button on or off. And collars that do the same. And shawls, stoles—hundreds of them. *(Continued on following page)*

Softer hair (*opposite*), hair, a little longer, set to look *not* set; the gilet coat, cut away to show the softness of rippled organdie: both designed by Elizabeth Arden. And the new-again, dark-again lipstick—perhaps Arden's "Cinnabar."

1951 POINTS OF FASHION

PENN





1951 POINTS OF FASHION *continued*

The Greek chignon. What's important about this chignon is its placing: off the nape, and jutting straight out in back. Very like the Psyche; very easy to carve out for yourself if your hair has begun to grow, and you buy some extra to pin to it. Even more exclamatory, in a season of softness, if the hair is tinted red. Coiffure above, by Guillaume. **The jewel on the skin.** A little beauty spot of real diamonds to be worn on a soft complexion, or a bared shoulder. Designed, with the new stickum, by Marianne Ostier. **The big sleeve.** Throughout the collections we noticed that some sleeves were fuller—one more sign of the new softness. Herewith, a few ringside notes from one editor's book: "Grey flannel jumper—organdie blouse with huge ballooning sleeves, tight band at wrist." And: "blk. crêpe sheath, sleeves fitted to elbow—then great circles of crêpe, lined organdie." And, with !!!!, this: "Lots lantern sleeves, sometimes called cabochon. Good names. 2 half circles, seamed around equator." Example, opposite: dress of silk taffeta Shantung. By Harvey Berin. $70; Bergdorf Goodman; Strawbridge & Clothier. **The chignon hat.** Opposite, one quick way to have a chignon for slow-growing hair: a cap of dotted veiling, to clap on the back of the head. To-order at John Frederics.



NEW FASHION TIMETABLE;

FABRICS

NOTICE: SCHEDULE GOES INTO EFFECT JAN. 1, 1951 ❊	FORMER SCHEDULE	NEW SCHEDULE
 LINEN	June, July, Aug.	Running daily, year around. Important change: winter linen suits; winter eve. sheath; midsummer linen. ◈
 WELTERWEIGHT WOOLS	infrequent	365 days a year. Now air-conditioned.
WOOL JERSEY	Sept.-May	365 days. The heavy jerseys, heavier—the light jerseys lighter.
 COTTON	June-August ¶	365 days. Winter cottons. Cotton blouses; cotton organdie ball dresses; cotton plush fake fur jackets.
 FLEECE	Sept.-June only	365 days. Running in clear colours, whites. †
 SILK HONAN	resort, summer	365 days. All year, all day, especially when sleeveless.
 TAFFETA SHANTUNG	unscheduled	365 days. In navy-blue and black suits. In pale shades for evenings, July-Aug. days.
 SILK FAILLE	daily, May-Sept.; evenings, Sept.-May	365 days. All destinations. Suits. Warm-weather coats. Beach points.
 TWEED	valid only Sept.-May	365 days. New equipment. Lighter tweeds. Linen with tweedy weaves.
 CORDUROY	sports excursion; special	365 days. All destinations. Shorts. Evening dresses. Suits. Late-afternoon.
 TAFFETA	winter only	365 days. All destinations. Suits. Jumper dresses. Ball dresses. Bathing suits.
 COTTON SATEEN	infrequent	Resort, summer local. §
VELVETEEN	running 365 days	No change in schedule.

†Often sheared down

§:Watch summer schedules for many new plans

◈Newly processed to stay crisp

¶ With reservations

❊See pages throughout this issue

YEAR-ROUND SUIT SCHEDULE

Now, the season of certain suits—is 365 days a year. For a nation of suit-lovers (and that's us) that's news. The new schedule of fabric (there it is, opposite page) has given us:

1951 TIMETABLE SUITS. This means the suit to wear all year, the suit in practically every fabric, the linen suit to wear beneath a fur coat now, the welterweight wool suit to wear in July, the taffeta Shantung suit to wear to dinner any evening in the year. The suit without prejudice as to season.

WHEN TO LOOK FOR TIMETABLE SUITS. For the first time, January becomes a primary month for choosing a suit. Why not, if the suit is now for *all* the year? (Suits fresh from the new collections are scheduled for delivery to shops in January.)

WHAT TO LOOK FOR IN TIMETABLE SUITS. Look for a cut as smooth and easy as the cut of a dress. A suit, that is, to slide easily under a coat. (Many of the new suits *come* from houses that specialize in dresses.) Look for suits with box jackets, Norfolk jackets—or, more often, suits with classic fitted jackets (closely fitted from neck to taped-tight waistline). Look for the news of full-skirted suits. as well as narrow ones. (The new fullness accomplished through pleats *or* circular cut *or* godets.) Look for natural shoulders (but we do know that some must be faintly padded to *look* natural). Look for new attachments—buttoned-on collars, semi-attached shawls. Look for more suits subtly-sized. "Misses," "Women's," "Juniors," "Half-sizes," now *all* included by many great suit-makers.

INFLUENCES IN TIMETABLE SUITS. Three designers, Balenciaga, Hattie Carnegie, and Dior—are the great suit designers most strongly influencing the new. Balenciaga: to be thanked for certain suit fastenings, wishbone buttoning, jackets fastened at one side; sleeves cut in one with the jacket. Carnegie for her detail; tabs; two breeds of buttons on one suit (say bone and rhinestone). Dior: for lightly padded shoulders, arched-out pockets, his peplum line; waist-deep revers.

WE'VE STOPPED A TIMETABLE SUIT, *right*, in the course of its day. (Its year: 365 days.) Thin navy-blue Forstmann worsted with pearl buttons; white collar; arched-out pockets; flat peplum. By Ben Zuckerman, $185. At Bergdorf Goodman; Hudson's.



SUITS

On the next 6 pages, we've put a stop watch to 11 around-the-calendar suits.



1. Pencil-slim suit, grey worsted.



2. Right measure, from collar to waist.



5. Mushroom hat; bold earring.



6. Working buttonhole; short glove.



9. Vest front; watch fob décor.



10. Good suit: good sum of details.



3. Crook-handle umbrella, tightly rolled.



4. Slim skirt, in motion.



7. Hugged rib cage; white ribbon at neck.



8. Fitted to follow—even a right angle.

Here, ten views of one all-year suit. Proving: the suit is a sum—and you add it up. The correct score, depending on many little things, as well as the big one: the suit itself—its cloth, its cut, its fitted ease. **1.** Thin-as-you suit, in Forstmann worsted. By Anna Miller, about $215; Saks Fifth; Wanamaker's, Phila.; Harzfeld's. **2.** Measure for measure (it's yours) between collar and waist. The rest is alterable. **3.** Nylon umbrella, alligator handle; Bonwit Teller. **4.** The stride checks against the width. **5.** 1951's suit hat: the mushroom. This, by John Frederics. Earrings, gold-plated, with pseudo pearls, by Bergère; Saks Fifth. **6.** Wear-Right's short cotton glove; Saks Fifth Ave. **7.** Moire ribbon neckband. **8.** Sit down at the fitting—lest later you can't. **9.** The vest-front; the watch fob of embroidery. **10.** See? it all adds up. . . .

FRANCES MCLAUGHLIN

ONE ALL-YEAR SUIT

Time: The Present

New timing for

THE SILK SUIT, THE LINEN SUIT

FRANCES McLAUGHLIN



1. The neat print; the bold jewel.



2. The all over: from close hat to wide hem.



3. Jacket: fitted-in. Skirt: flying-out.



4. Little mushroom; big earrings.



1. The line is easy, the linen crisp.



2. Steep mushroom; long pearls.



3. Out-standing pockets; the single button.



4. Crossed-over vest; cutaway jacket.

This year the linen suit, the printed silk suit, make an early start, well ahead of mild weather, under cover of coats. A new schedule, lifting the limitations of fabrics that used to hibernate. **The silk suit,** opposite page, with the news of a full skirt flying out below a nipped-in jacket. In a print so precise it takes on something of the any-day character of checks. By Mollie Parnis, in navy-blue, black, and pink print taffeta, light as crêpe, useful as crêpe, $70; Best's; Filene's; The Dayton Co. The bold jewel: a pin of gold and cultured pearls; earrings in the same design. All by Ostier. The straw mushroom hat by Sally Victor. Short cotton gloves, by Grandoe; Bloomingdale's. **The linen suit,** above, to flourish, first, as a new-this-winter idea under furs. In coffee-colour Moygashel linen; the collar, brown velvet. Suit, hat, both by Christian Dior—New York. Bag, by Alan. Richelieu pseudo pearls. All at Henri Bendel. Suit and hat, also at Blum's-Vogue; Montaldo's.



1. Worsted tweed; fin pockets.

SEVEN SUITS

in timeless fabrics

1. *Who is this new beauty? See page 172.* Her suit, worsted tweed. red and white checked: smooth and easy; the breast pockets like fins. By Larry Aldrich, $110; Hattie Carnegie; The May Co., L. A.; Sakowitz.
2. Italian alpaca suit, black and sleek as a seal, with crisp pink linen collar and cuffs. Added, a fringed silk organdie scarf. Suit, by Lo Balbo, $125; Saks Fifth; Nan Duskin. Suède bag, by Koret; Lord & Taylor.
3. In black and white checked worsted, a town suit. The short jacket, caped; the skirt cut high with a floating panel at the back. Suit, with a black leather belt, by Jo Copeland, $185. From Saks Fifth Avenue.
4. All-year silk Shantung suit, blue, white-piped. with a wishbone line of white buttons. The suit, by Hannah Troy, $90; Jay Thorpe; Woodward & Lothrop. Added white, the straw hat, by John Frederics.
5. Grey flannel suit, pared down to the slimmest outline, with one flash of glitter—a rhinestone button fastening a high tab. Suit of Worumbo wool, $110. Suède bag, by Coblentz. Both, Bonwit Teller. Suit. also Ransohoffs. Straw mushroom; John Frederics.
6. Navy-blue wool suit, the snug-waisted jacket diagonally closed; the skirt, a peg-top. A dash of red, the narrow tab at the neck. Suit, by David Levine, in Botany wool, $90 at Saks Fifth Avenue.
7. City-country wools: the slant-buttoned jacket, grey and white checked wool; lapels and skirt, a darker grey. By Willi, $110; Russeks; The Broadway.

2. Black alpaca, plus pink linen.



3. Checked worsted: caped bolero, panel skirt.



4. Blue Shantung: white-piped, white-buttoned.

5. Grey flannel, rib-tight.

6. Navy-blue wool, red-tabbed

7. British wool: checked grey, solid grey.





1951 WRITTEN IN THE WEAVE

Fabric news to wear all year

We're speaking now of fabric, the fabric of fashion itself. A change in the weave is automatically a change in fashion. Which is precisely what we have in 1951—a quiet but complete revolution in fashion thinking, with fabric the reason why.

Vogue has long praised the idea of the de-seasonalized wardrobe. And now, the idea is *in*. The wardrobe for January and the wardrobe for July—can be one and the same thing. The new fashion schedule fits a whole new schedule of weather—with the man-made climate of air-conditioned summers *and* winters.

To wear all year, rather than just a part of the year: this is the 1951 ideal of everything from the pale linen dress to the grey wool suit to the bright fleece coat. Tweedy linens under winter furs. Checks, no longer waiting like hyacinths for the signal of spring's solstice—but popping up in any month. Paper taffetas, printed, for luncheon. for dinner, in all seasons. Shantungs, in the new Shantung colours, from this to next January. Now, almost the only single piece of clothing left, rigidly, within its "own" season is the big winter wrap. (But small furs, no—the little grey fur, the honey-coloured fur wrap are strokes of genius with white piqué or pastel linen, mid-summer.)

We are going into an era of lighter dressing. Lighter and warmer in winter. Lighter and cooler in summer. Lighter in colour, the year 'round. As cashmere (for instance) is here to prove, the warmth of a fabric has nothing to do with the weight of a fabric. What retains body warmth—and can also repel sun-warmth—is the nature of the wool fibre itself. And so we have the new welterweight wools, for 365 days a year. We have wools moderated with other controlling factors—vicuña, llama, cashmere, Angora. These strains give us clothes that are ready for anything, any time—clothes to keep in the closet or on our backs, rather than in moth balls. (The whole thing promises to affect the schedule of men's clothing, too.)

(Continued on page 172)

The girl in the lavender shirt

LAVENDER COTTON BROADCLOTH BY BATES

Opposite: For any day of the year—have a cotton shirt. Any colour, as long as it's *lavender*. This, we'd name successor to Vogue's celebrated Pink Shirt. Designed by Toni Owen, about $15. At Altman; Carson Pirie Scott; I. Magnin. Note: suddenly, definitely, the new thing is the old allure—everyone longing to be red-haired, it seems. If you're not—you might become—via Miss Clairol's "Flame."


BLUMENFELD





FROM LEFT TO RIGHT:
FLEECE BY JUILLIARD
RAYON SHANTUNG BY MALLINSON
WOOL-AND-NYLON FLANNEL BY ANGLO
WORSTED-AND-WOOL FAILLE BY MILLIKEN
SILK CRÊPE DE CHINE BY SKINNER
COTTON BY U.S. ROYAL
WORSTED BY PACIFIC
FLEECE BY STROOCK
FINALLY, THREE IRISH LINENS
BY TOOTAL
FOR MORE INFORMATION SEE PAGE 170.

FRESH-AS-PAINT COLOURS

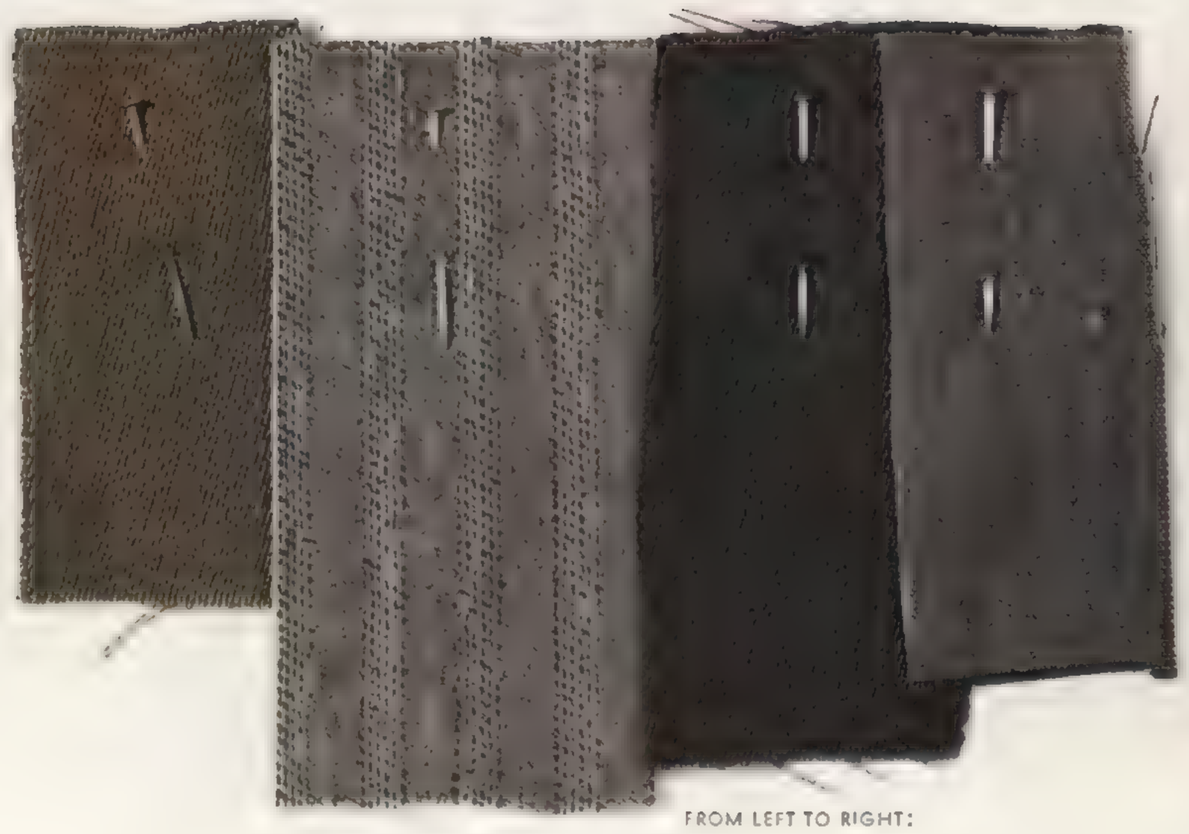
Firm colours, these are. The clear high colours with paint-catalogue names. Cadmium yellow. Magenta. Ultramarine blue. Vermilion.... We see them as year-round colours. We see a coat of orange-lake as the tonic for an Oxford-grey suit (accessories might be dark brown). See chrome yellow with grey or black. See—coming north from resorts—a turquoise-blue fleece jacket over a pale blue linen or porcelain-white dress. Leaf-green slacks, a pale blue shirt. Shrimp-pink blouse, gunmetal suit, shrimp lining.

Chrome-yellow fleece to wear all year

Opposite: Fresh-as-paint yellow, a greatcoat of Forstmann wool fleece, a coat to take over the work of another year's neutral, a coat that need never go into storage. By Lo Balbo, about $125. Bergdorf Goodman; Hutzler's; Himelhoch's. Winged platter (an important new hat-shape) in bright navy-blue straw by Lilly Daché. Big earrings (gold-plated balloons) from Bergdorf Goodman. Harriet Hubbard Ayer's "Tulip" lipstick.

BLUMENFELD





FROM LEFT TO RIGHT:
VELVETEEN BY CROMPTON
DENIM BY ERWIN
CHAMBRAY BY AVONDALE
WOOL-AND-RAYON JERSEY BY HELLER
WORSTED BY MILLIKEN
WORSTED BY HOCKANUM
WORSTED GABARDINE BY BOTANY
CHAMBRAY, COTTON SATIN STRIPE
BY PETER PAN
FOR MORE INFORMATION, SEE PAGE 170.

NEW BASIC: PLATINUM BROWNS

Browns with overtones of grey—these are the newest "basic" colours. Browns, dark or bleached, done with a platinum cast, to wear all year with an almost-astonishing range of other-colour accents. Turquoise-blue, purple, fruit pinks, burnt-sugar shades, reds from flamingo down to terra cotta—are some (and more than just a nice coincidence in each case). These enlightened browns can be worn successfully with shoes and handbags in any shade of brown, luggage tan, or black (or the handbag might be red or blue).

Opposite: A dress for a fur coat, a dress for resorts—because it's of silk Honan, dark platinum brown, sleeveless (and that's 1951). By B. H. Wragge, $55. From Bonwit Teller; Frost Bros.; Kaufmann's. Verdura jewels. Coty's "Red Ribbon" lipstick. Sampled: colours of Moygashel linen, good accent colours for platinum browns.

Platinum-brown silk Honan to wear all year


BLUMENFELD


BLUMENFELD



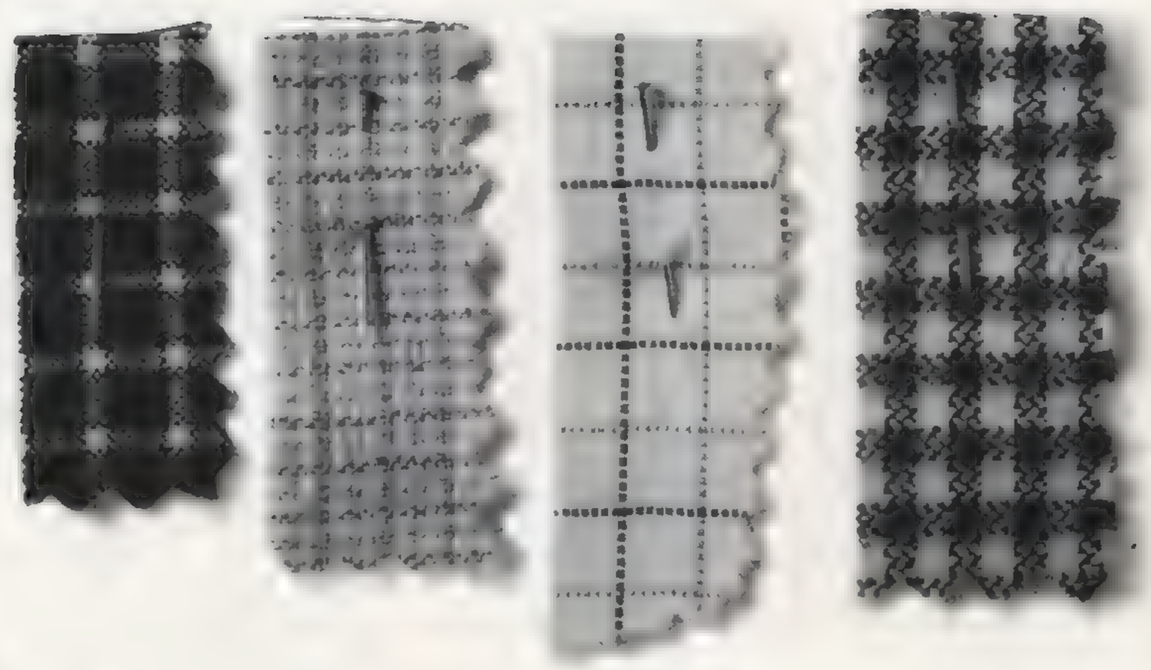
READING FROM LEFT TO RIGHT:
RAYON JERSEY BY CELANESE
WORSTED JERSEY BY SECURITY
SILK HONAN BY REGENCY
NYLON TULLE BY MARTIN
SILK CRASH BY HUGO BISSINGER
WORSTED-AND-RAYON JERSEY BY WYNER
PIQUÉ BY LONSDALE
WOOL BY WORUMBO
DYNEL WOVEN BY SKINNER
FOR MORE INFORMATION
SEE PAGE 170.

WHITE COLOURS

A fresh new feeling in the family of colours—the *white* colours. There are blue-white jerseys, green-white ones, cream silk linens, creamy wools and Honans—white colours to be worn the year around (and just about the most becoming things a woman can wear beneath a fur coat; at a resort; day or night). Further news of white: the weaves of white. Patterned piqué. Organdie Shantung. Pleated tulle. Basket-weaves of wool. A fascinating satin piqué. New weights of jersey. And Honan, Honan, Honan.

Platinum-white organdie Shantung to wear all year after 5 o'clock

Opposite: Platinum-white, white thinned almost to nothingness, in a dress of a new material, silk organdie Shantung. Wrapped above the waist, *sleeveless*, a dress for early evenings and late day the year around. Dress, by Nettie Rosenstein; fabric, by Elgin. About $150. Bonwit Teller; Frost Bros.; Thalhimer's. Jewelled silk Shantung sandals, Tabarin stockings; Saks Fifth. Milkmaid's "Pyxie Pink" lipstick. Verdura jewels.



DEFINITE CHECKS

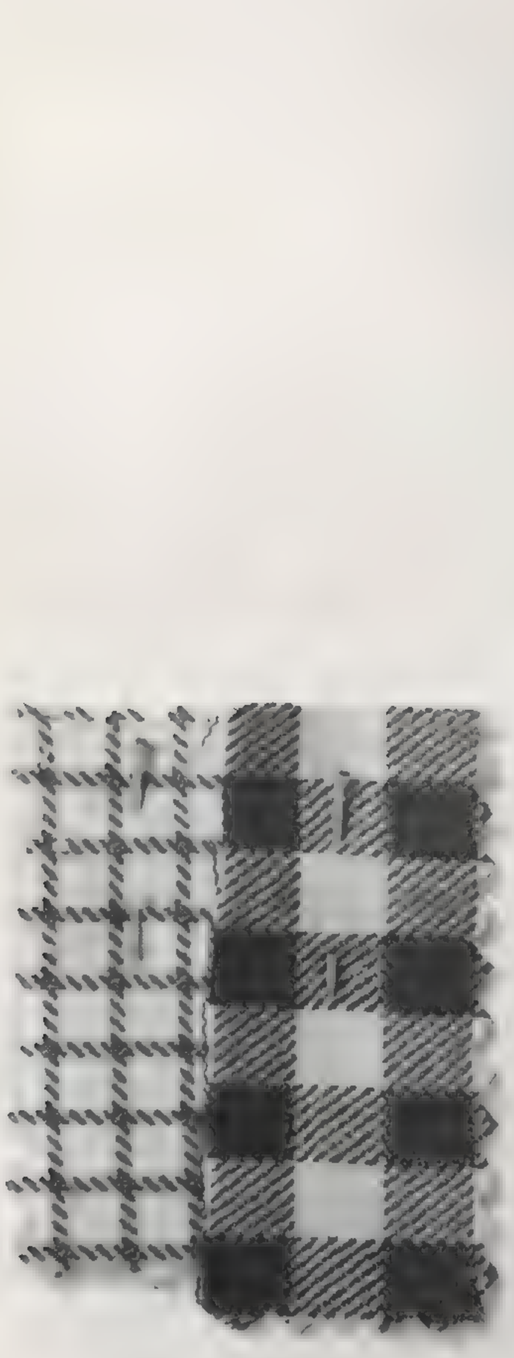
READING FROM LEFT TO RIGHT:
WORSTED BY LESUR
LINEN BY MOYGASHEL
SPUN RAYON BY BURLINGTON
WORSTED BY JOHN WALTHER
CORDUROY BY CROMPTON
WORSTED BY MIRON
FOR MORE INFORMATION
SEE PAGE 170

Checks, definite but not hard. Checks aired with white. Checks for the whole of 1951 rather than just some one part of the year. For a suit, for the whole year, there's a light, almost-fluffy wool in blue with white checks. For a shirt for winter or summer, there's a creamy linen in two-toned Tattersall checks. For shorts, a blouse, a dress, there's a rayon in a lineny weave, in white with a checking of red and black threads drawn through. For the sports skirt of the year, a thin, thin wool checked to look like a heavy tweed. For shorts, an at-home jacket: corduroy, checked in panes of brown on white.

Opposite: Strong checks aired with white, to wear all year. The suit with its own shoulder-enveloping shawl—could be the suit that's everything this spring; the suit to travel in, any time. (The stole is separate, can be used as a summer wrap.) Jacket and stole in a welterweight wool; narrow skirt in a thin black wool. By Adele Simpson, about $145. Bergdorf Goodman; Himelhoch's; Hutzler's. Comment: a straw sailor hat.

Black-and-white checked wool to wear all year

BLUMENFELD



ORIENTAL IDEAS

The gold thread on a non-gold fabric, the design of the print, the often-crisp texture—these are three Oriental signatures in fabrics; three strains we'll see more of this year. Opposite, nine examples. Gingham with a glittering thread drawn through; silk that imitates sari cloth. Gilt-flecking in wool; a subdued, silvery streak in a green wool; summer weights of brocades. "Oriental" fabrics to be used for beach clothes, day and evening clothes.

BURNT SUGAR

Six variations, on the opposite page, of browns just turned brown from golden shades, apricot, cane sugar shades, beiges. Browns varied enough, with enough sunlight, to be becoming to people who have never before worn brown. Here, for all year, shades to form a costume, or to accent platinum brown, navy, grey, the new fruit pinks.

FRUIT PINKS

Opposite, six ripe pink shades, new *sunny* pinks. Try fruit-pink wool under a beaver or nutria coat now. Fruit-pink silk for after five o'clock now. Watermelon-pink denim, for later, when you sun tan. These pinks to accent burnt-sugar shades, blues; to wear, by all means, if you have red hair.

EARLY PRINTS

Prints arriving (opposite) earlier than usually scheduled. And with this as their news: a wave of small, meshed motifs, some melted almost to nothings, some as reflections seen through water. The season's most important prints are the season's smallest prints—slight, overall patterns that often blend into their backgrounds. There are pin points, polka dots; prints of the kind that make the silk suit on page 114.

THE LILACS

Opposite, lilac, from pale to deep purple—these are the strongest "delicate" shades in fashion. For instance, on page 119 is a shirt we think may eventually be The Shirt this year. Its shade, a whiff of lavender-lilac. Further purples, for all year: big, fleecy wraps, linen sheaths, silk Shantungs; and even lilac denim at the beaches.

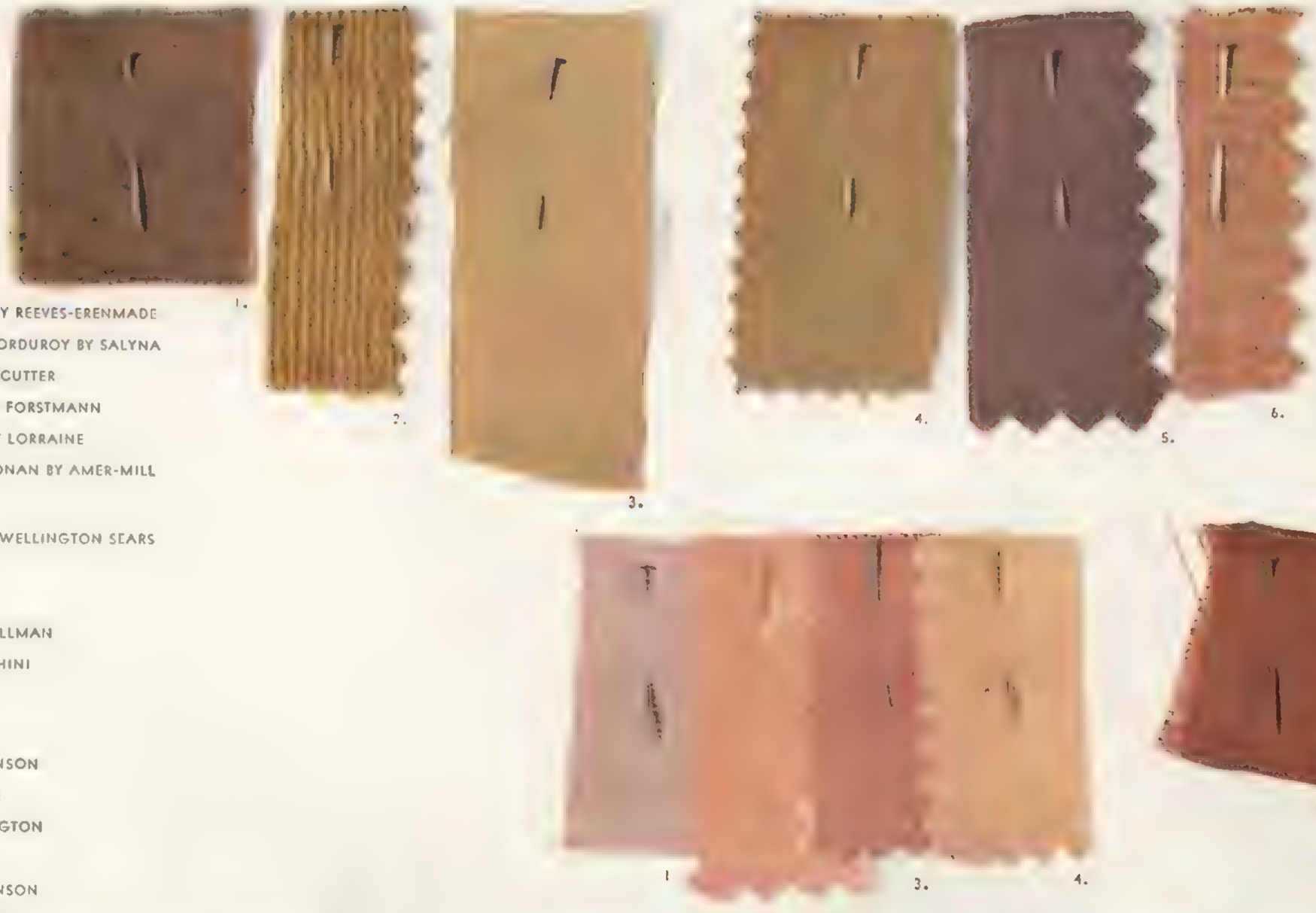
FOR MORE INFORMATION ABOUT THE FABRICS ON THE OPPOSITE PAGE, SEE PAGE 170

1. ITALIAN SILK BY BRONZINI
2. GINGHAM BY GALEY & LORD
3. WOOL-AND-COTTON BY BETTY ANNIN
4. PRINTED NYLON BY WILLIAM WINKLER
5. WORSTED BY RIA HERLINGER
6. RAYON BROCADE BY FRANK ASSOCIATES
7. CHINESE SILK SHANTUNG
8. SILK ORGANSARI BY RÉMOND HOLLAND
9. BATISTE BY WAMSUTTA



1. COTTON BROADCLOTH BY REEVES-ERENMADE
2. COTTON-AND-RAYON CORDUROY BY SALYNA
3. RAYON FAILLE BY STONECUTTER
4. WORSTED GABARDINE BY FORSTMANN
5. WORSTED GABARDINE BY LORRAINE
6. RAYON-AND-TUSSAH HONAN BY AMER-MILL

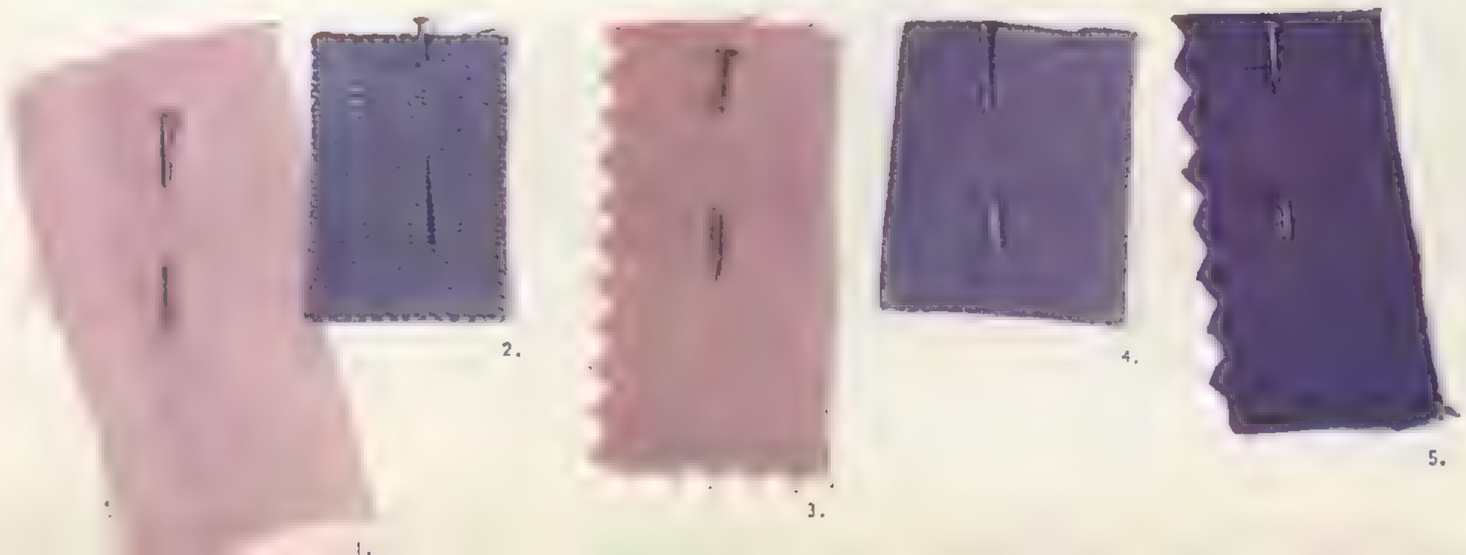
1. COTTON GABARDINE BY WELLINGTON SEARS
2. SATEEN BY EVERFAST
3. DENIM BY ERWIN
4. CHAMBRAY BY HOPE SKILLMAN
5. RAYON CRÊPE BY BIANCHINI
6. IRISH LINEN BY TOOTAL



1. SHEER RAYON BY MALLINSON
2. PLISSÉ COTTON BY CONE
3. RAYON CRÊPE BY BURLINGTON
4. COTTON BY BATES
5. SHEER RAYON BY MALLINSON
6. SILK CHIFFON BY BIANCHINI



7. SILK CRÊPE BY COHAMA
8. NYLON TRICOT BY WILLIAM WINKLER
9. PIMA COTTON BY BROOKE CADWALLADER



1. COTTON VOILE BY STOFFEL
2. IRISH LINEN BY MCBRATNEY
3. RAYON SUITING, DAN RIVER
4. GINGHAM BY GALEY & LORD
5. CORDUROY BY MERRIMACK



Winston Churchill, one year old.
The crux of the portrait,
the defiant stance of the head
that foretold the courage
and the brilliance of a lifetime of attack.

"When they were young"—
four imaginary portraits
by Marcel Vertès

Literally not child portraits at all, these four paintings, beautifully brushed, are the way Marcel Vertès believes the originals must have looked when they were young. Without baby photographs to prop the imagination, he stripped these faces of the years, the lines, the fat, and found that the gaze of the eyes primarily remains unchanged. He began this series, which turned into a tour de force, last summer when he painted a portrait of his wife as he thought she must have looked at five, in a pink dress. Now, later this month, at the Kleemann Galleries in New York, he will show these and sixteen more, including those of the Duke and Duchess of Windsor, Jean Cocteau, Helena Rubinstein, Bernard Baruch, Albert Einstein, and Bernard Shaw.

General Charles de Gaulle, nine years old.
The crux of the portrait,
the dignity of the emotionless face.





Mrs. Eleanor Roosevelt, at six.
The crux of the portrait, the
childish charm of the face that has,
in the years since, become loved
by millions throughout the world.

Pablo Picasso, at eight.
The crux of the portrait of this great
Spanish painter, the extraordinary
bull-like eyes, so like the eyes
in his early paintings.





MEMO ON GERMANY

By Mary Jean Kempner—

photographs by Balkin—

Vogue reporters recently returned from Germany.

Women are the new force in Germany. Because there are so few whole men left, women have been diverted from the one-way street called "children, church, and kitchen" to play a positive part in the future. Today, they are masons, bankers, statesmen, with a will to succeed that is in itself like climbing a staircase four steps at a time. The men who remain (it is said that every third man between the ages of twenty and forty was killed) tend to apathy—like men with a hangover trying to remember and justify what happened the night before.

Although people are generally poor, they are no longer hungry or shabby. (More lipstick is worn than in Nazi days, and there seems to be less flaxen hair.) Life is harsh, but less so than after World War I. Because of this, perhaps, bitterness over the bombings has slackened. Resentment against the U. S. Occupation forces is at a minimum for basic reasons: the Occupation is inconspicuous, elastic, the only protection from the Russians. Fear of the Soviets is our major ally.

The Soviet sector of Berlin, one crack in the Iron Curtain, can be penetrated easily by crossing streets all unguarded. There are no sentries, no tank guards. For Germans not on Communist "wanted" lists, crossing is routine. Some students cross twice a day to attend the Allied Zone's Free University. Family treasure is brought to West Berlin's "antique alley" to be sold and paid for in stabilized western currency. (One west mark is worth six Soviet marks.) For the non-German-speaking foreigner, the transfer from West to East is somewhat less simple, but the odds of making the round-trip unmolested are better than ten to one. (The easiest way is to hail a taxi and sit up front with the driver.) Contrast between the two occupations makes the uneventful taxi trip a momentous crossing: the devastation, the stillness, the fear on the Soviet side; the bustling reconstruction, the bright lights, the noises of normal life in Allied Berlin. *(Continued on page 180)*

Mrs. John J. McCloy (left), wife of the U. S. High Commissioner, is considered in her own right one of the most important non-Germans in Germany. A straightforward, effective woman, she commutes with her husband between three official houses—in Bonn, Berlin, and Bad Homburg, just outside Frankfurt. As a result of her concern with problems of German women and young people, she receives, investigates, answers about seven hundred letters a week.



Ernst Reuter, the Lord Mayor of West Berlin, is a fearless man of great stature. More than any other German, he shored-up the spirit of Berliners during the Soviet blockade.



Fritz Kortner, the famous pre-Nazi actor, starring in a high pitched version of *Death of a Salesman.* Also popular are *The Women,* by Clare Boothe Luce, *The Respectful Prostitute,* by Jean-Paul Sartre.



Dr. Edwin Redslob is the incisive brain directing the two year old Free University of Berlin. (It replaces the old university now in Russian control.) Many students forced to live in the Russian sector commute to classes.



Elisabeth Strünck, an anti-Nazi heroine of the famed plot to assassinate Hitler, sells insurance, works as a volunteer among refugees, lives in a segment of a house, is queenpin of a vital political salon.



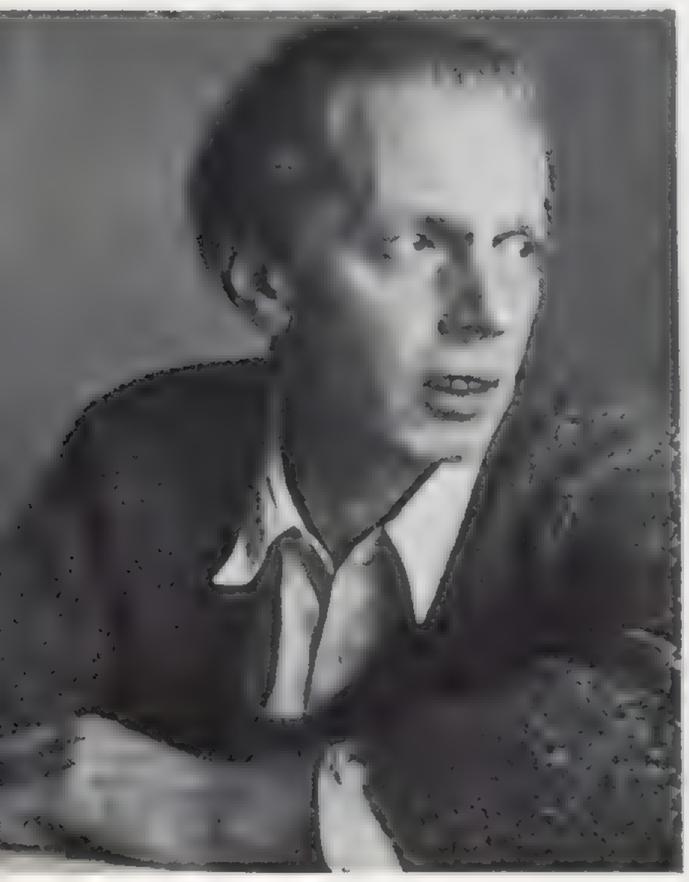
Leo Blech, nearly eighty, is the sprightly and beloved conductor of Berlin's Städtische Oper. Opera is sung throughout Germany in warehouses, stock exchanges, sometimes in proper theatres.



Ernst W. Nay, who paints introverted abstractions with a palette hypnotized by yellows, greens, and browns, is a major figure in contemporary German art. His work, banned as "degenerate" but sold secretly in art dealers' back rooms under the Nazis, was shown at the 1950 Venice Biennale.



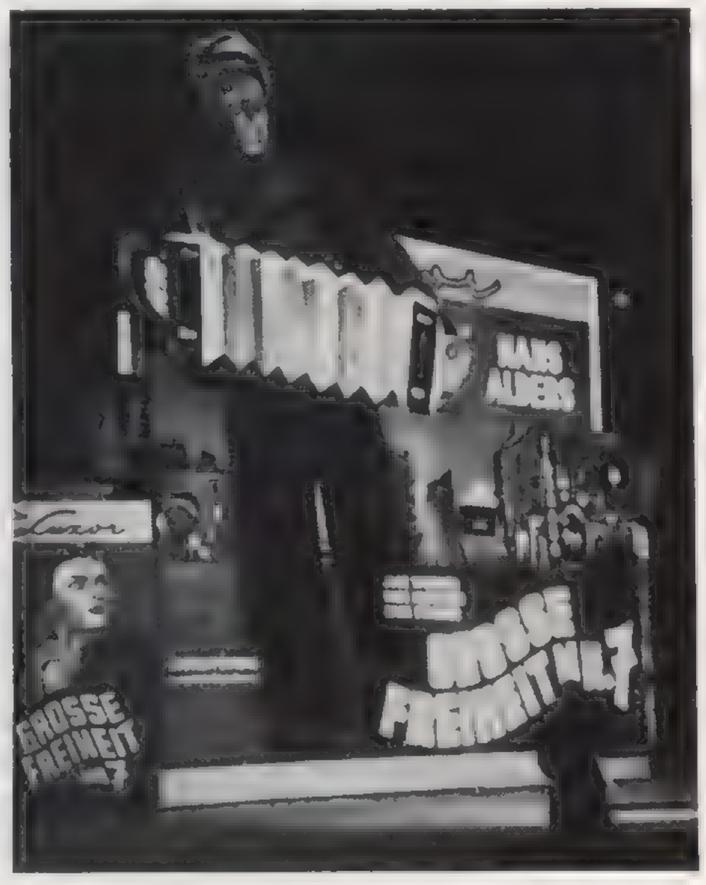
Carl Orff is an inventive composer of modern idiom and mediæval currents; his opera *Antigone* was a 1949 Salzburg Festival sensation.



Boris Blacher, whose satirical ballet, "Chiarina," adds impetus to the German ballet boom, is a nonconformist on three levels —composer, teacher, conductor.



Gustav Gründgens (centre), the most distinguished stage director in Germany (like Max Reinhardt, a master of light and space), stars in Kaffa's *The Trial.* Naziism completely snuffed out creative writing; today, German theatre depends on material by foreigners and expatriates.



Hans Albers, a favourite twenty years ago in *The Blue Angel,* is still Germany's leading film star. Movies may soon be a major German export. Posters like this (above) conceal rubble.



Reconstruction stresses the practical; business carrying on at street level while upper stories are rebuilt. Clothes, food, liquor, perfumes are plentiful except in the Russian zone.



Werner Egk is the flamboyant *avant-garde* composer of chamber music, opera, ballets. Although banned in conservative Munich, his sexy ballet, "Abraxas," delighted Berlin.



Karl Hofer, the greatest living painter in Germany, is a historical figure among the expressionists (to the Nazis, a degenerate artist). A bitter man in his seventies, he teaches at Berlin's Academy of Fine Arts; his work was exhibited last fall at the Carnegie International Institute.



Louise Schröder, an anti-Nazi from the start, now Deputy Lord Mayor of West Berlin, is a serene, undaunted woman with rough-hewn beauty and pioneering spirit. A member of the Reichstag (1920-1933), she was among the first women in public office.



Hildegard Brücher, a member of the Munich City Council since 1948, is decisive, articulate, and in her twenties. A recent student of political science at Harvard, she is a catalytic force among youth.



Sidewalk cafés along West Berlin's Kurfürstendamm, crowded with people plainly (but not shabbily) dressed, drinking their coffee, coated once more with whipped cream.



Erich Kästner, author, poet, satirist (in *The New Yorker* style), inspired the American-sponsored International Library of which he is head. Like the young in the United States, England, France, young Germans can read here, for the first time, whatever they please, a fact which impresses them greatly.



Karl Hartung, one of the best younger sculptors, studied with Maillol, works with Arp-like purity, teaches at Frankfurt's Academy of Fine Arts.



U.S. Occupation is generally inconspicuous. Gaggles of GI's are rare except at P.X.'s or clubs (above) and at the opera, which they seem to prefer to German theatre.

LAUGHTER

BY CHRISTOPHER FRY

IN "THE LADY'S NOT FOR BURNING"
THOMAS, THE MISANTHROPE, SPEAKS:

"... since laughter is surely
The surest touch of genius in creation.
Would you ever have thought of it, I ask you,
If you had been making man, stuffing him full
Of such hopping greeds and passions that he has
To blow himself to pieces as often as he
Conveniently can manage it—would it also
Have occurred to you to make him burst himself
With such a phenomenon as cachinnation?
That same laughter, madam, is an irrelevancy
Which almost amounts to revelation."

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PENN

Fry:
international hit

The music of Christopher Fry's poetry has entranced the ears of London and New York. A minor playwright before the war, he rushed, like a commando, headlong into success after the war. Now (in spite of occasional baffling garrulity), the luxuriance of his imagery, the clarity of his wit are the joy of the New York stage, where *The Lady's Not for Burning* is a smash hit, and *Ring Round the Moon*, his glittering translation from Jean Anouilh, a glistening charade.

A friend once told me that when he was under the influence of ether, he dreamed he was turning over the pages of a great book, in which he knew he would find, on the last page, the meaning of life. The pages of the book were alternately tragic and comic, and he turned page after page, his excitement growing, not only because he was approaching the answer but because he couldn't know, until he arrived, on which side of the book the final page would be. At last it came: the universe opened up to him in a hundred words: and they were uproariously funny. He came back to consciousness crying with laughter, remembering everything. He opened his lips to speak. It was then that the great and comic answer plunged back out of his reach.

If I had to draw a picture of the person of Comedy, it is so I should like to draw it: the tears of laughter running down the face, one hand still lying on the tragic page which so nearly contained the answer, the lips about to frame the great revelation, only to find it had gone as disconcertingly as a chair twitched away when we want to sit down. Comedy is an escape, not from truth but from despair: a narrow escape into faith. It believes in a universal cause for delight, even though knowledge of the cause is always twitched away from under us, which leaves us to rest on our own buoyancy. In tragedy every moment is eternity; in comedy eternity is a moment. In tragedy we suffer pain; in comedy pain is a fool, suffered gladly.

Charles Williams once said to me, indeed it was the last thing he said to me (he died not long after), and it was shouted from the tailboard of a moving bus, over the heads of pedestrians and bicyclists outside the Midland Station, Oxford: "When we're dead we shall have the sensation of having enjoyed life altogether, whatever has happened to us." The distance between us widened, and he leaned out into the space so that his voice should reach me: "Even if we've been murdered, what a pleasure to have been capable of it!"; and, having spoken the words for comedy, away he went like the revelation which almost came out of the ether.

He was not at all saying that everything is for the best in the best of all possible worlds. He was saying—or so it seems to me—that there is an angle of experience where the dark is distilled into light: either here or hereafter, in or out of time: where our tragic fate finds itself with perfect pitch, and goes straight to the key which creation was composed in. And comedy senses and reaches out to this experience. It says, in effect, that, groaning as we may be, we move in the figure of a dance, and, so moving, we trace the outline of the mystery. Laughter did not come by chance, but how or why it came is beyond comprehension, unless we think of it as a kind of perception. The human animal, beginning to feel his spiritual inches, broke in onto an unfamiliar tension of life, where laughter became inevitable. But how? Could he, in his first unlaughing condition, have contrived a comic view of life and then developed the strange rib-shaking response?

Or is it not more likely that when he was able to grasp the tragic nature of time he was of a stature to sense its comic nature also; and, by the experience of tragedy and the intuition of comedy, to make his difficult way? The difference between tragedy and comedy is the difference between experience and intuition. In the experience we strive against every condition of our animal life: against death, against the frustration of ambition, against the instability of human love. In the intuition we trust the arduous eccentricities we're born to, and see the oddness of a creature who has never got acclimatized to being created. Laughter inclines me to know that man is essential spirit; his body, with its functions and accidents and frustrations, is endlessly quaint and remarkable to him; and though comedy accepts our position in time, it barely accepts our posture in space.

The bridge by which we cross from tragedy to comedy and back again is precarious and narrow. We find ourselves in one or the other by the turn of a thought; a turn such as we make when we turn from speaking to listening. I know that when I set about writing a comedy the idea presents itself to me first of all as tragedy. The characters press on to the theme with all their divisions and perplexities heavy about them; they are already entered for the race to doom, and good and evil are an infernal tangle skinning the fingers that try to unravel them. If the characters were not qualified for tragedy there would be no comedy, and to some extent I have to cross the one before I can light on the other. In a century less flayed and quivering we might reach it more directly; but not now, unless every word we write is going to mock us. A bridge has to be crossed, a thought has to be turned. Somehow the characters have to unmortify themselves: to affirm life and assimilate death and persevere in joy. Their hearts must be as determined as the phoenix; what burns must also light and renew: not by a vulnerable optimism but by a hard-won maturity of delight, by the intuition of comedy, an active patience declaring the solvency of good. The Book of Job is the great reservoir of comedy. "But there is a spirit in man. . . . Fair weather cometh out of the north. . . . The blessing of him that was ready to perish came upon me: and I caused the widow's heart to sing for joy."

I have come, you may think, to the verge of saying that comedy is greater than tragedy. On the verge I stand and go no further. Tragedy's experience hammers against the mystery to make a breach which would admit the whole triumphant answer. Intuition has no such potential. But there are times in the state of man when comedy has a special worth, and the present is one of them: a time when the loudest faith has been faith in a trampling materialism, when literature has been thought unrealistic which did not mark and remark our poverty and doom. Joy (of a kind) has been all on the devil's side, and one of the necessities of our time is to redeem it. If not, we are in poor sort to meet the circumstances, the circumstances being the contention of death with life, which is to say evil with good, which is to say desolation with delight. Laughter may only seem to be like an exhalation of air, but out of that air we came; in the beginning we inhaled it; it is a truth, not a fantasy, a truth voluble of good which comedy stoutly maintains.



PENN

Renée Jeanmaire



Peter Foy



Byron Janis



U. S. Equestrian Team

FRESH IN THE NEWS

Fresh in the news are these new headliners, all in the springtime of their talents. The sixteen here and on the two following pages, have sprouted under the lights. Their names are known, but not as instantaneously as they undoubtedly will be.



Rhum PENN



Margaret Phelan

RENÉE JEANMAIRE in "LA CROQUEUSE DE DIAMANTS," the new Roland Petit musical comedy ballet, is a happy cruncher of diamonds; here with a forty-five-carat Harry Winston diamond between her teeth. Her eyes made-up like the leading of a stained-glass window, her skin flour-white, and her lips maroon, she is an odd and wily dancer, a curious, comic singer, with a weathered voice that has in it a bit of Ethel Merman and a lot of Edith Piaf.

PETER FOY, in charge of the "flying" of Peter Pan, of *Peep Show*, and Mercury in *Out of This World*, does it all backstage with an intricate apparatus. A vital, red-cheeked man of twenty-five, Foy spent five years as a navigator with the R. A. F.

BYRON JANIS, the only pupil of the great pianist, Vladimir Horowitz, is a high-mettled twenty-two-year-old virtuoso whose interpretations lag behind his technique. So far he has played with many of the country's orchestras, next June will play with Sir Malcolm Sargent at the Festival of Britain.

U. S. EQUESTRIAN TEAM, *l. to r.*, Miss Norma Matthews, Arthur McCashin, Mrs. Carol Durand. They smashed traditions both by being non-military and by including women for the first time, won highest international honours at the recent National Horse Show. (In 1952 they will probably represent the U. S. at the Olympics in Helsinki.)

RHUM, the great French clown at the Cirque Medrano in Paris, wears practically no make-up except an expression, half-ironic and half-surprised. He is the comic side of the unsatisfied and tormented spirit, the one who searches but never finds.

MARGARET PHELAN, who talks like a ballplayer and sings casually in night places, is a green-eyed redhead from Texas. With underslung wit, she sings her "man songs," especially "My Guide to Wives."



Anna Maria Alberghetti



Herbert Ross



Raymond Hermantier



Mary McCarty



Clarence L. Barnhart



Roberta Peters



Pier Angeli



Denis Cannan



Yma Sumac

FRESH IN THE NEWS

continued



Victoria de los Angeles

MARY MCCARTY of *Bless You All* jabs the funny bone of this new revue, with songs ranging from the prissy clubwoman in "Peter and the P.T.A.," to an irate wife singing "Little Things Mean So Much to Me" through gritted teeth. Her talent, seen earlier in *Small Wonder* and *Miss Liberty*, swift-switches from femininity to Addams horridness.

CLARENCE L. BARNHART is a man with a passion for weighing, analyzing and defining words, then storing them safely in dictionaries. His new *Thorndike-Barnhart Comprehensive Desk Dictionary* will be published next month. Its special merit is as an aid to better speaking and writing; most dictionaries are planned primarily for use in reading.

ANNA MARIA ALBERGHETTI, a fourteen-year-old Italian coloratura, made her U. S. début last year. This temperamental handful of dewy smiles colliding with sultry pouts was chosen by Menotti to play the guileless child, Monica, in the film version of *The Medium*. Now in Hollywood, she is making *Here Comes the Groom* with Bing Crosby.

HERBERT ROSS, the new dancer-choreographer, won his first big by-line with the choreography of Ballet Theatre's "Caprichos," last spring. Among his future plans: choreography for Ballet Theatre; for *Brooklyn Story*, George Abbott's musical-comedy version of *A Tree Grows in Brooklyn*, and for the musical adaptation of *Seventeen*.

RAYMOND HERMANTIER is a star ascendant in the Paris theatre. An inventive actor and stage designer, he first attracted notice with Robert Sherwood's *Abe Lincoln in Illinois*; again last summer with a production of *Julius Caesar* that packed the ancient arena at Nîmes. He is now playing in his first film *Sous le ciel de Paris coule La Seine*.

ROBERTA PETERS is a new Metropolitan opera light after one performance, when she was called in unexpectedly to sing Zerlina in *Don Giovanni*. A vivacious twenty-year-old beauty, she sings in a clear, neat coloratura, with finely shaded emotion and no effort.

PIER ANGELI is a new beauty, with a young, graceful gawkiness. An Italian actress of eighteen, she stars in *Teresa*, a new film about war, young love, and an Œdipus stranglehold on both. With a mix of fragility and tenacity, she has the vitality of a young animal, plays with consummate confidence.

DENIS CANNAN, a provocative new English playwright whose *Captain Carvallo* has as its New York co-stars Katharine Cornell and Sir Cedric Hardwicke. A Shavian-flavoured stew—farce, fantasy, and high comedy sometimes verging on horseplay—all set in a mythical occupied country, it is still a London hit. Now thirty-one, Cannan has been an actor since he was sixteen.

YMA SUMAC, whose recent album "Voice of the Xtabay" is one of the top three in popularity, is a descendant of the last Inca King. Her voice has a haunting timbre, with the almost freak and wonderful range of four octaves. Soon she may be in *Flahooley*, a modern Scheherazade musical comedy.

VICTORIA DE LOS ANGELES, who now sings at Covent Garden, the Paris Opera, and La Scala, is Spanish-born and just twenty-six, a lyric soprano with true pitch and mezzo tones rich as heavy silk brocade. Heard in the U. S. at her Carnegie Hall début in October, she returns in March to sing at the Metropolitan.

THE ART OF

A STRANGE enterprise, persuasion.

What makes us think that we can change another man's mind, simply by talking to him? Surely it argues a great deal of confidence in our own powers, in his malleability, and ultimately in the force of speech, or reason, or both. It is tricky enough to try to persuade an individual—a wife or husband, a friend or partner, a business prospect, a rebellious daughter, an angry policeman. But how difficult is it to influence a group of people—a hall full of wildcat strikers, a meeting of creditors, a mutinous crew, or a jury?

Hard it is, surely. Yet it is done, and done constantly. When it is well done, the patient scarcely feels it. Usually he thinks that he has made his own decision, or that he has, through his own perspicacity, managed to discover the truth. Once when Lord Brougham, the brilliant nineteenth-century lawyer, had won a difficult case, one of his juniors fell into conversation with a juryman leaving the courtroom. "Heavens," said the juryman, "what a wonderful lawyer that Mr. Savage is, to be sure! He does make a noble speech!" Brougham's assistant heard this with astonishment, for Savage had appeared on the losing side. "Well now," he said, "I should have thought Lord Brougham was the better lawyer. Didn't he win the verdict?" "Oh yes," said the juryman, "but then you see it was easy enough for him, he had all the right on his side."

That was a perfect example of persuasion, smoothly applied and painlessly concluded. As long as he lived, that juror would be convinced that he and his peers had merely looked at the facts on both sides and assessed their weight. He would never realize that Lord Brougham had persuaded him to think one set of facts heavier than the other.

Very few of us can have such power as that. Yet we all spend much of our lives *trying* to persuade other people to do things for our sake. Parents attempt to influence children; young men woo girls and vice versa; husbands and wives are continually endeavoring to persuade each other, although a lot of their effort is wasted and some of it backfires. And what is business but persuading the public to buy? What is politics but persuading the public to vote for this and support that and endure these for the promise of those?

If that is so, then how is persuasion, really skillful and effective persuasion, managed? If it is a fundamental activity, it must have a few basic principles.

It looks as though there were two different types of persuasion. One is the ordinary type, which we all try to do. The other is more mysterious and less logical, hard to resist and hard to understand. Suppose we look at the ordinary type first.

Anyone who wishes to win over an individual or a group must have something to offer. He can not bargain unless he has something to bargain with. Therefore, before starting, he should be quite clear what inducement he intends to put before his victim. It need not be large. It need not be lasting. But it must be attractive. The biggest and simplest mistakes are usually made at this stage. Sometimes the operator starts talking without having an exact idea of the size and scope of his own offer. He may realize too late that he hasn't offered enough, and then try to increase the bid, and meet a resistance which has grown inflexible. Sometimes he talks himself into offering far too much, and loses on the deal. (This is Reverse Persuasion.) Often he attempts to negotiate without offering anything tangible or interesting, and thinks he has been unjustly treated when the persuadee refuses.

An even commoner mistake is made by those unfortunates who choose the wrong inducement. A hook baited with clam will catch a sea bass, but if you drop it into a trout stream, you will get no trout. So, first, you should make up your mind about the nature of your inducement. And, second, you should think about it in connection with your patient, until you are quite sure it will really attract him. If it leaves him cold, you lose. If it repels him, the result may be disastrous.

For instance, when husbands and wives try to persuade each other, the chief consideration they have to offer is continued happiness in marriage. "You ought to do this, darling, because it will make us both happy—even happier than we are now." That is the standard married argument, and it is most effective when it is put like that. But there are difficult

PERSUASION

BY GILBERT HIGHET, author of
"The Art of Teaching," and "The Classical Tradition,"
Professor of Latin Language and Literature at Columbia University.

points in marriage at which such inducements have no real meaning. A wife or a husband sometimes begins to reflect that marriage is no good anyhow, so that it is useless to go on tinkering with it. At this point, bad persuasion will cause an explosion. A wife will say to her young husband, "If you go out drinking again next Saturday, I'll leave you and take the baby." The husband inwardly shouts, "Good, that's exactly what I wanted." What started him drinking was the new discomfort of home with a baby in it, and the new responsibilities. Now he is presented with a new escape from them all.

THE abruptness and violence of these failures always surprise both parties. There is another reason for the failures. It is *hurry*. No important job of persuasion can be done quickly. Few important jobs of persuasion can be done in one stage. To be effective, persuasion must be slow, gradual, easy, patient.

That is how the best propagandists work—those who get lasting results. Think of the many Christian ministers who have converted ferocious savages, world-weary Chinese mandarins, fanatical Communist officials, glum peasants, and vain, flippant young noblemen. One of St. Teresa's operational rules was "Much can be done by patience." The most remarkable conversions of the Jesuit missionaries were planned years in advance and took many years to execute. It is the chief mistake made by American publicists, teachers, and statesmen, to think that if they point out the right course, everyone will at once follow it. Here is Democracy, we say. Look at it. It's good, isn't it? Well, adopt it. But . . . no. Without preparation, no conversion will last. Rapid-fire persuasion is almost sure to fail.

The second rule of persuasion, then, is that it must be gradual. And the third rule develops out of that. The third rule is that it must work on the emotions as well as on the mind. Human beings were suffering fear and anger, enjoying hope and pleasure, long before they were able to think clearly. Their emotions still lie deeper than their reason, sometimes work against their reason, and, for satisfactory action, should always be harmonized with their reason. Persuasion will be most effective when it begins with the emotions. Therefore we ought to start persuading—before introducing any arguments—by calming and smoothing, pleasing and flattering the patient. Surgery never begins until the patient is anæsthetized. Persuasion should never start until the patient has been made receptive.

This, then, is the technique of the ordinary type of persuasion. First, select the inducement. Second, establish a welcoming atmosphere. Third, argue gently, and slowly, and gradually.

We can all do that. But there is a much more difficult type of persuasion which seems to have no rules at all. Yet, when it works, it is far more effective. We often hear of a man who has been able to persuade hardheaded businessmen or wary old hardhearted dowagers that he is in direct communication with God, that he knows the hiding place of Kubla Khan's treasure, that he can foretell the stock market through magnetic rays, that he is the child of a multimillionaire, kidnapped in infancy, or the reincarnation of Paracelsus, or the Master of the Elements. Vast sums of money, limitless trust and adoration are lavished on these persuaders by their victims. And yet they have no real inducement to offer. Often they do not argue. Their emotional appeal is strong, but it is so absurd that we, standing outside, can scarcely understand how anyone could succumb to it. Casanova persuaded the Duchess d'Urfé that he could help her to be reborn as a male child, after a mystical marriage presided over by the Sylphs and the Moon. She was to appoint him guardian of her new baby-self and leave him all her money in trust; the operation failed only at the last moment through a slip of Casanova's roving attention. Saint-Germain persuaded numbers of experienced statesmen that he was two thousand years old and knew the Secrets of the Spheres. The Tichborne claimant persuaded Lady Tichborne that she was his mother.

Of the same order, though in a different group, are the great diplomats. We know their names—Bismarck, Disraeli, Richelieu, Franklin—but we do not know their methods. The biographies tell us the facts *(Continued on page 179)*



HORST

IDEAS FROM INDIA

Back from India. with a notebook full of fashion ideas, is Carolyn Schnurer (whose resort and sports clothes are famous travellers in themselves). Here, three of her ideas; three among the several fashions for 1951 with a decided Eastern drift. **The Bombay shirt**, above, the pleated shirt worn loose by men—is the idea for a beach coat and a bathing suit. Both, in white cotton satin by Fuller, the material crisped with Everglaze. Coat, $20. Suit, $20. Peck & Peck; Joseph Magnin. **The choli**, opposite, the short-sleeved blouse worn in India underneath a sari—is the idea for the bodice of a dress. Meant for little evenings in America, the dress is of silk pongee, printed, then stiffened with gilt paint. Full skirt, day-length. By Carolyn Schnurer, $40. Bracelet, earrings by Bergère. All at Peck & Peck. Dress, also at Joseph Magnin. (Idea in colour: the made-to-order blonde—one method. Roux's "Golden Blonde" Color Shampoo.)





THE HALTER-TOP 1951 TIMETABLE

This year the halter will be on a full schedule: as the vest of a suit: under a jacket; as the pared-away top of a dinner sheath; as the climax of an evening dress, and—as shown here. One version with a slacks suit, for sunning in the morning; the other, a late-day halter to capitalize on the results the minute the sun goes down. **The halter-ascot**, fruit pink, opposite, designed for a slacks suit of burnt-sugar corduroy. A new way to loop an ascot makes it a halter, which buttons like suspenders to the trousers top. A waist-length jacket, to warm up or cover up. The suit is of Crompton corduroy; the halter is of Bates cotton. By Brigance, $50. Gold-plated earrings, bracelets by Simone Creations. All, Lord & Taylor. Slacks suit and halter also at Garfinckel's; I. Magnin. Lipstick, nail lacquer, Chen Yu's "Coral Fan." **The frilled halter-shirt** right, a late-day version of the halter. Like a shirt, crisp as one, worn with a full black skirt, a short white bolero. The gilet, a spray of pleats, is spaced with sparkling buttons. All by Dorothy Cox; Everglaze ribbed cotton by Custom Fabrics, $55; Henri Bendel; L. S. Ayres; J. W. Robinson. Background: the studio of Guy-Gil, the new young team of stage designers.



COFFIN



HORST



PENN

Mrs. Hugh Astor

Opposite: Mrs. Edward Beach Condon, the former Miss Payne Whitney Payson, daughter of Mr. and Mrs. Charles Shipman Payson of New York. She wore, for her wedding last autumn, her great-grandmother's veil; a brocade dress, by Herman Patrick Tappé, who has made wedding dresses for two generations of Whitney brides. Mr. and Mrs. Condon now live in Rome. *Above:* Mrs. Hugh Astor, whose November wedding to the son of Colonel John Jacob Astor and Lady Violet Astor took place in St. Michael's church, London. Mrs. Astor was Miss Emily Lucy Kinloch, the daughter of Sir Alexander Kinloch of Scotland, and Alexandra, Lady Kinloch, of London. The bride's mother was the former Miss Alexandra Dalziel of New York.

Mrs. Edward Beach Condon



Mrs. Theodore Nelson Danforth

FRANCES MCLAUGHLIN



Mrs. Thomas Talbot Fleming

Mrs. Theodore Nelson Danforth, above, the former Miss Mary Isabel Bryan, daughter of Mr. and Mrs. Emery Little Bryan of Locust Valley, Long Island. She was married in November; her wedding dress (made for her by Jay Thorpe) was of satin and duchesse lace, the hem, ankle-length in front; her veil, a drift of tulle from a calot of lace. *Left:* Mrs. Thomas Fleming, who was Miss Phyllys Betts, the daughter of Mrs. Joseph McMullan and W. Rosseter Betts. She was married in New York last month, wore a cream satin dress by Henri Bendel. The underskirt, encrusted with embroidery and lace, was part of her mother's wedding dress; also her mother's, the veil of antique lace, the satin gloves. *Opposite:* Mrs. Albert George Rupp, junior, the former Miss Cynthia Foy, daughter of Mr. and Mrs. Byron C. Foy, who was married in St. Bartholomew's in November. Her wedding dress was a great-skirted beauty of satin carved back over a wide underskirt of rose-point lace; her veil, yards of tulle and lace; and her bouquet, a new moon of gardenias.

Mrs. Albert George Rupp, junior

HORST





FROM PARIS:

THE CHIGNON HAT

RUTLEDGE



Here, the new chignon hats designed by Schiaparelli. Their timetable: from five o'clock on. Small, close as wigs, they are wonderful theatre hats. (No one behind you will ever need to lean forward and whisper "Do you mind...?") *Opposite page, top:* Shining like a lacquered wig, the chignon hat that is jet-beaded from widow's peak to the shavings of back curls. Made to order at Henri Bendel. The diamond clip, from Van Cleef & Arpels. *Opposite page, below:* A *trompe-l'œil* coiffure, the hat of black ciré ribbon strands drawn back to the nape, caught by a lavender velvet bow. Made to order at Henri Bendel. The earrings, Van Cleef & Arpels. *Right:* The chignon calot, in cerise velvet, with two stiffened points curling up at the back, in crescents. Made to order; Bergdorf Goodman. *Below:* The smallest of the Schiaparelli chignon hats. The same design was chosen in three different colours, by three Paris ladies, all of one family: Mme. Arturo Lopez-Willshaw: her sister-in-law. Mme. Eugenio Lopez-Huici; their niece, Mlle. Elizabeth Rangoni Lopez. Hat, to order, Bergdorf Goodman.





Mme. Arturo Lopez-Willshaw **Mme. Eugenio Lopez-Huici** **Mlle. Elizabeth Rangoni Lopez**

Jacques Fath



Balmain



VOGUE PATTERN EXCLUSIVES FROM THE PARIS COUTURE

Jacques Heim



Schiaparelli



Paquin



Lanvin



Via exclusive Vogue Patterns you can make for yourself exact duplicates of the Paris models shown on these pages. The cost: not fabulous; chiefly fabric—see fabric news on pages 118 to 129

Jacques Fath's afternoon dress, defined by contrasting cuffs, button-band, fling of collar. Pattern 1126.

Balmain's jersey suit without season, its detail in the opposing pockets, curved yoke, linked cuffs. Pattern 1124.

Jacques Heim's suit, polished for cocktails with a black satin gilet; the jacket hem, a satin crescent. Pattern 1125.

Schiaparelli's afternoon dress, a silk cloqué wrap-around with side fullness. Good, too, in Shantung. Pattern 1123.

Paquin's grey wool town dress, tucked to look like a bolero. A summer switch: short-sleeved in linen. Pattern 1128.

Lanvin's under-coat dress. A play of curves in black and white; surplice neckline, wrapped skirt. Pattern 1122.

Robert Piguet designs a dinner dress and bolero in velvet. Your copy might be in satin—or linen. Pattern 1127.

Molyneux (very), this grey flannel coat-dress. The low-rolled collar, over-skirt, side-buttoned. Pattern 1129.

FOR OTHER VIEWS AND SIZES SEE PAGE 186

RUTLEDGE

Robert Piguet



Molyneux



THE ALL-YEAR DRESS IN BURNT-SUGAR SILK

DESIGNED BY JACQUES FATH for Joseph Halpert: examples of the silk dress with a year-round life-expectancy—not as a fill-in but important in every season. All three in burnt sugar, one of the browns that, as of now, are running on a twelve-months' timetable. Especially companionable with burnt sugar: black, beiges, the new fruit pinks. **Silk crêpe** dress, below, left, in a satiny new weave (see sample). The bodice and skirt-panel fullness drawn in smoothly by a built-in cummerbund, double-breasted, and a black patent leather belt. $125. The black straw Breton sailor, by Hattie Carnegie. **Silk Shantung** dress, below. Slim, smooth well below the waist; releasing fullness at one side of the bodice, the other side of the skirt. $90. Black bonnet; Braagaard. **Silk Shantung** dress, opposite page, buttoned at a slant to meet the slant of fullness in the skirt, $125. The hat a braiding of beige straw, brown velvet, by Hattie Carnegie. The stole, the Emba mutation mink called Royal Pastel, from Harra. Photographed at the Metropolitan Museum of Art. The jewels and handbags, both pages. from Cartier.





THE DRESSES, AT LORD & TAYLOR; GARFINCKEL'S; HUDSON'S; NEIMAN-MARCUS; WM. H. BLOCK. SHANTUNGS, BOTH STAFFORD SILK.

TREASURE SILK CRÊPE, A GUILD FABRIC.



HORST





In the making: a Perugia
shoe of Colonial's pewter-grey
patent leather.
$24 at I. Miller,
New York.

NEWS: PEWTER-GREY PATENT LEATHER

NEWS: THE DELICATE SHOE, WING-TIPPED

Above: Here for the first time, pewter-grey patent leather, to wear as a fresh complement to other greys, to this year's platinum browns. Forecast: that 1951 will bring in a whole new school of shoes, high-heeled, thin-soled, delicate—with wing tips. For a generation and more, wing tips and other touches of perforations have characterized the beloved American "spectator" shoe. Now they are being borrowed for shoes designed to lead the unlimited life of opera pumps.

COMING COLOURS



Kidskin opera pump, square throat; by Newton Elkin. $23; Lord & Taylor.



Bow-tied D'Orsay pump of kidskin, $27; Delman.



In lizard: a Delmanette, rimmed with patent leather, $22; Delman.



V-vamp opera pump, of Allied kid, by Palter DeLiso, $23; Jay Thorpe.

COPPER TONES

to light up naturals; the new white-colours.

SEA-BLUES

news to wear with greys; the lilacs; other blues.



Opera pump, strap-vamped. By Newton Elkin, of Heyl kidskin, $24. Lord & Taylor.



Draped kidskin sandal: a Perugia design ($25), for I. Miller, New York.



Lizard Delmanette for country days, $20. Delman.



Late-day stripling, in calf, $23; I. Miller, New York.

1



2



3

NORMAN PARKINSON

THE GENTLEMAN'S NOT FOR BURNING

Man, even in the resort sun, is still up to his neck in cloth. However, this well-known, conventional attitude towards dress does not bring him to the quick boil it used to. On these pages are several coolly calculated reasons why. Batik cotton and plaid madras, examples on the opposite page, were made to counter the heat of Java and India—were picked up by men all over the world, and made into shirts to wear in *any* hot place. Now the international flavour is preserved by these new versions: the African designs, printed in France, tailored here; the India-plaid madras, woven and made here.

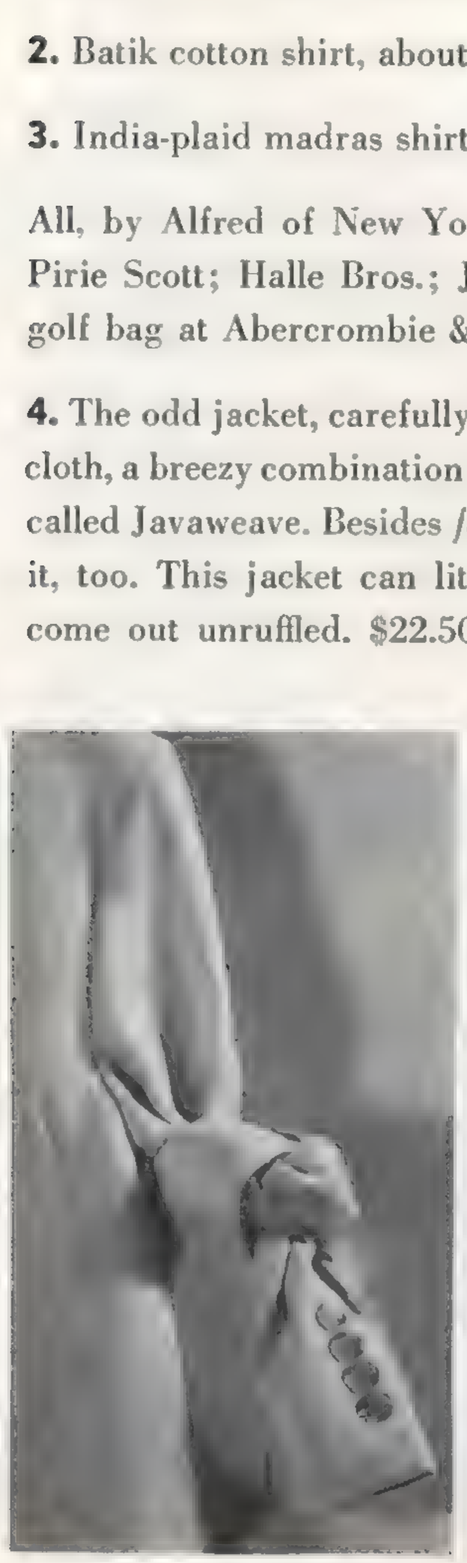
1. Batik cotton shirt, about $11; slacks of Tootal linen, Tebilized for crease resistance, about $20.

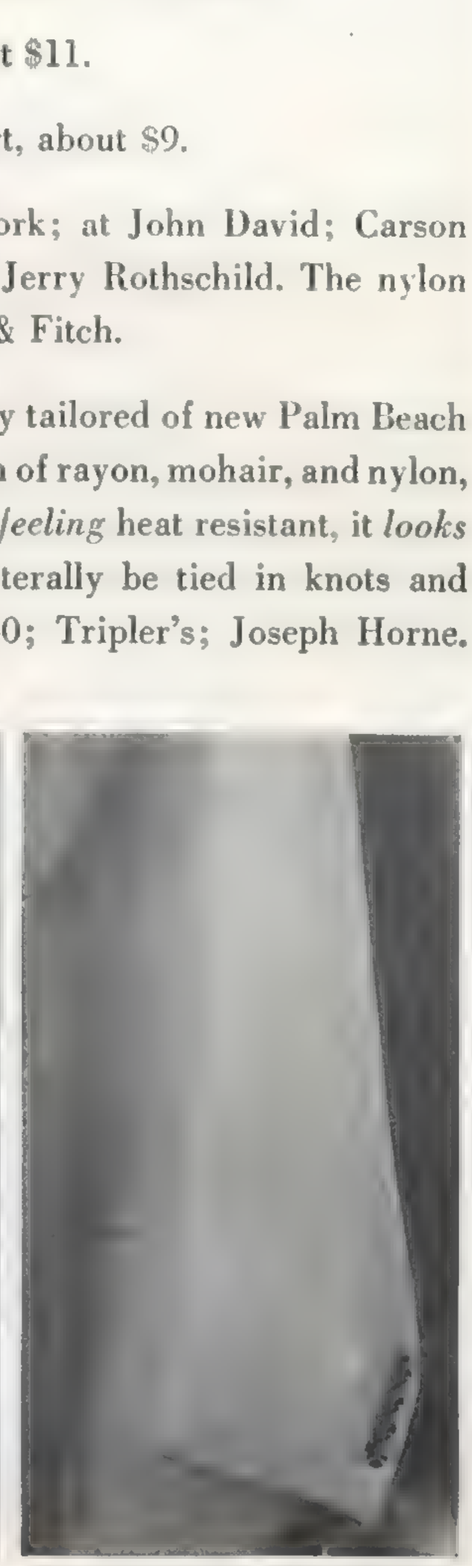
2. Batik cotton shirt, about $11.

3. India-plaid madras shirt, about $9.

All, by Alfred of New York; at John David; Carson Pirie Scott; Halle Bros.; Jerry Rothschild. The nylon golf bag at Abercrombie & Fitch.

4. The odd jacket, carefully tailored of new Palm Beach cloth, a breezy combination of rayon, mohair, and nylon, called Javaweave. Besides *feeling* heat resistant, it *looks* it, too. This jacket can literally be tied in knots and come out unruffled. $22.50; Tripler's; Joseph Horne.







A



B



C

Swimming, anybody?

For whoever *is* (now *or* next summer), here are suits in 1951 weaves, 1951 forms. **A.** Shirred-front bathing suit in a honeycomb weave, gold-colour nylon with Laton, as limber as the figure in it. Made by Cole of California, $20. From Altman. **B.** Halter-strapped black suit in figure-smoothing nylon power net. Sole décor: two tucks on the skirt. By Olga, $25. Henri Bendel; Bullock's, Los Angeles. **C.** A black suit of nylon net, woven with Lastex, with a firm, hourglass-shaped panel in front. By Mabs of Hollywood, $25. Saks Fifth Ave.; Best's Apparel. **D.** A knitted bathing suit of wool, cotton, and nylon, elasticized. White, with the red straps looped through the top. By Sacony, $13. At Bloomingdale's; Jenny Co. **E.** Panelled for a slim profile, a suit in coral nylon, woven with Lastex, with petal-points rising across the top. By Catalina, $20. At Macy's; Bullock's, Los Angeles. **F.** The two-piece suit—occasional alternate. In tangerine-coloured elasticized nylon-and-rayon. By SeaMolds, $13. Arnold Constable; Woodward & Lothrop. **G.** A step-in suit of nylon taffeta woven with Laton, in burnt sugar colour, shirred across the top. By Rose Marie Reid, $18. At Bonwit Teller; A. Harris. **H.** Rayon, cotton, and nylon seersucker suit, black, with a white cuff at the top; all woven with Lastex. By Caltex of California. About $16; Lord & Taylor; I. Magnin.



D



E



G



F

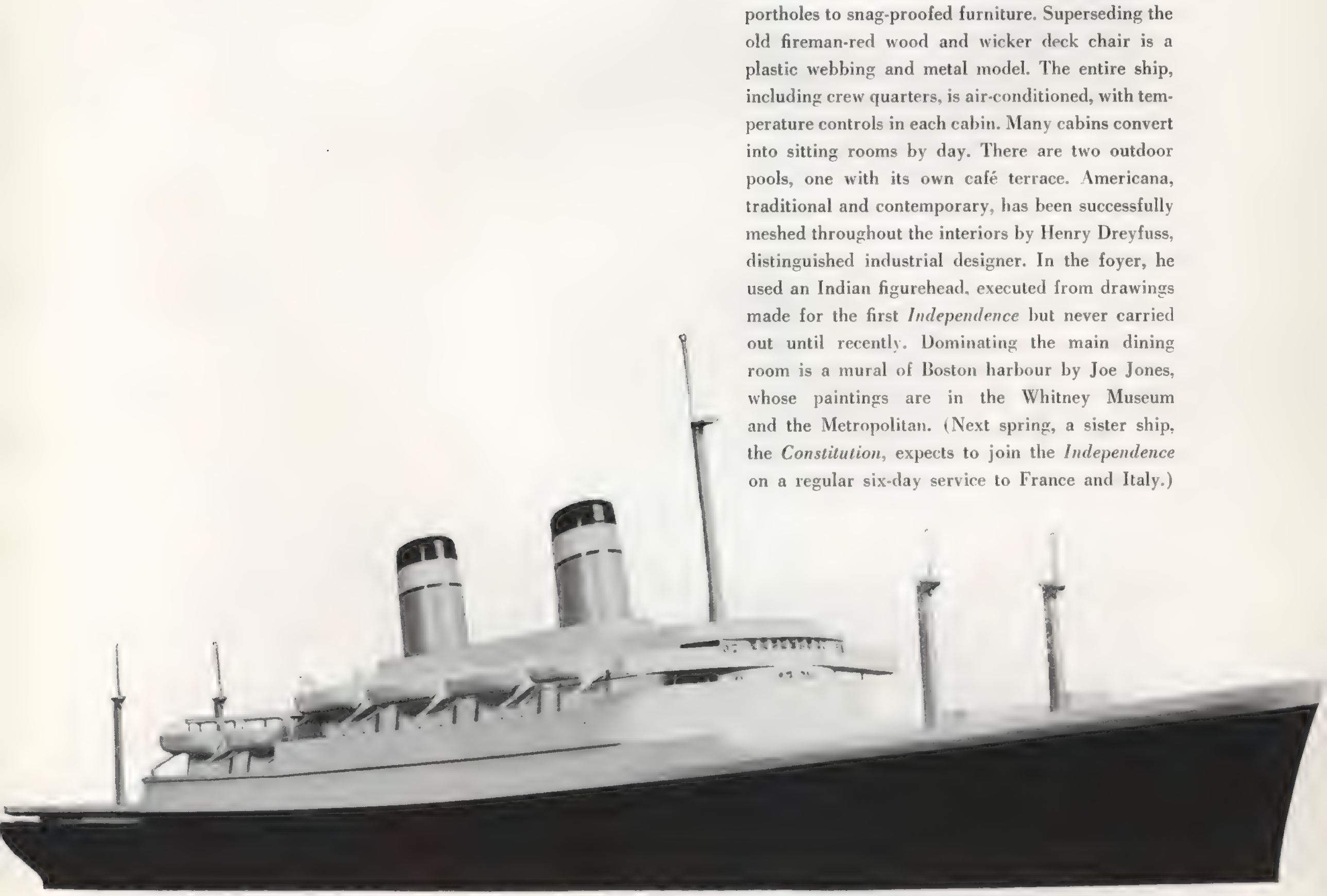


H

DRAWINGS BY DESCARTES

TRAVEL: NEWS

HAPPY maiden: More like a country club than a staid grand hotel, the twenty-five-million-dollar *Independence*, the American Export Lines's first, all-passenger ship, sails February 10 from New York on her maiden venture, a major Mediterranean cruise. (On her agenda—Africa, Europe, and the Near East; four islands; twenty-two ports in thirteen countries, all in a mere fifty-three days.) As the twentieth-century namesake of a famed old nineteenth-century frigate, this new ship is a tangible link between the past and present. Her push-button ingenuity ranges from polarized portholes to snag-proofed furniture. Superseding the old fireman-red wood and wicker deck chair is a plastic webbing and metal model. The entire ship, including crew quarters, is air-conditioned, with temperature controls in each cabin. Many cabins convert into sitting rooms by day. There are two outdoor pools, one with its own café terrace. Americana, traditional and contemporary, has been successfully meshed throughout the interiors by Henry Dreyfuss, distinguished industrial designer. In the foyer, he used an Indian figurehead, executed from drawings made for the first *Independence* but never carried out until recently. Dominating the main dining room is a mural of Boston harbour by Joe Jones, whose paintings are in the Whitney Museum and the Metropolitan. (Next spring, a sister ship, the *Constitution*, expects to join the *Independence* on a regular six-day service to France and Italy.)



A MODEL OF THE AMERICAN EXPORT LINES'S "S. S. INDEPENDENCE"

Cruise statistics: Itinerary in order of call: Madeira, Casablanca, Cadiz, Gibraltar, Tangier, Malaga, Algiers, Palermo, Naples, Athens, Haifa, Cyprus, Beirut, Alexandria, Istanbul, Naples, Genoa, Cannes, Barcelona. Palma. Gibraltar. Lisbon. New York. There will also be half-day, day, and two-day shore excursions as well as a memorable six-day inland trip along the Nile valley to Cairo from Alexandria. Rates from $1,500 to $20,000, with shore trips listed as extra.



HERBERT MATTER

Transit-and-town coat, in grey worsted gabardine.
Fitted; leather-belted; the wide lapels
buttoned back. By Lilli Ann, about $95.
At Saks 34th St.: Carson Pirie Scott.
Head-hugging hat; John Frederics.
Every-day gloves, short, white, cotton.
By Dawnelle. $5; Saks 34th.
Seasonless portables: brown alligator
handbag, satchel-shaped, big, $138.
Canvas duffel bag, leather-bound, $27.
(Prices include tax.) Both, Mark Cross.



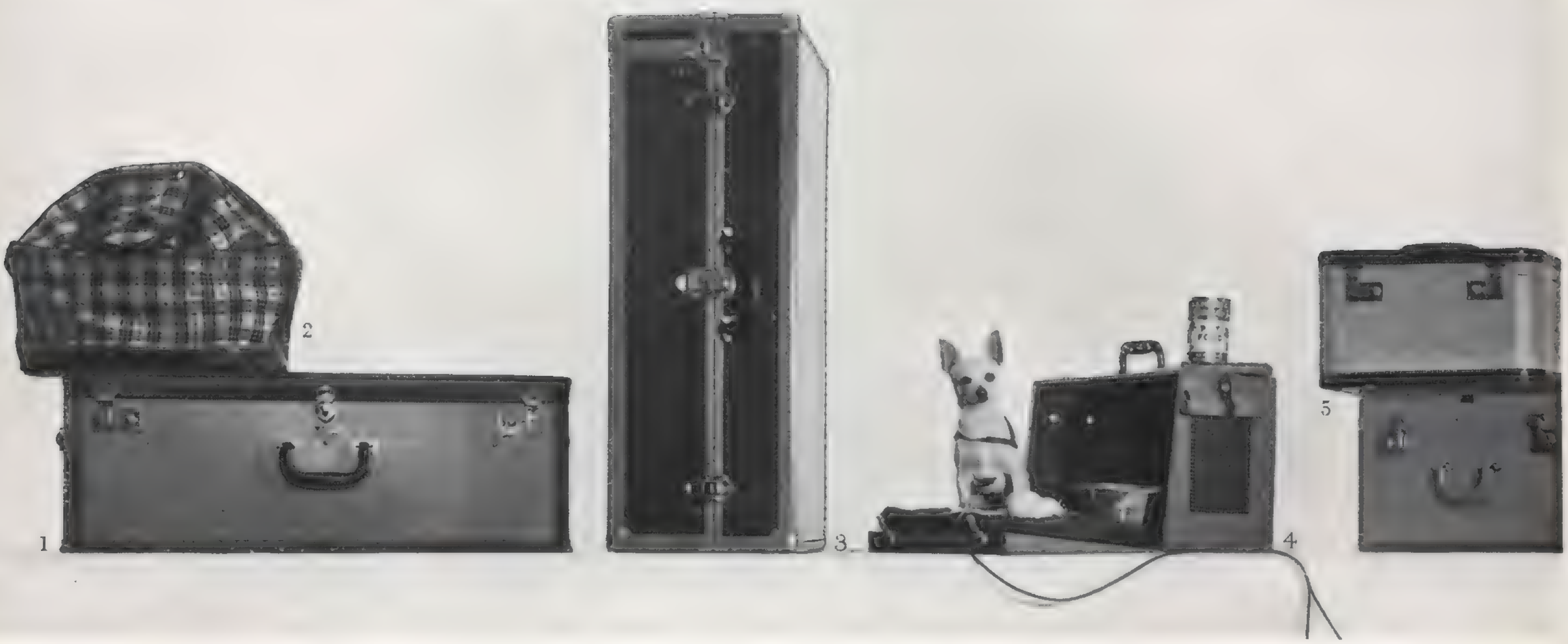
Time, the essence: By B.O.A.C.,
direct from New York to Nassau in four and a half hours.
B.O.A.C.'s *première*, the "Comet,"
a jet-powered passenger plane
(cruising speed 475 miles per hour),
starting in the autumn
with scheduled flights;
London-Cairo in six hours.
(Potential: London-New York, same time.)

White fleece coat. Light enough to be The Coat
for a holiday in Nassau (et cetera).
Warm enough—even over a thin resort dress—
for island-hopping flights.
By Lassie Jr., $50.
Cuff bracelet and half-ball earrings,
gold-plated, by Accessocraft. All, at Altman.
Coat, also at Jordan Marsh; Gimbels, Phila.



Cruise break: To extend the delights of a
twelve-day Grace Line cruise—one a week out
of New York—two beach-life stop-overs:
Curaçao's Piscadera Club, not luxurious,
but Dutch-clean, its chef's specialties,
East Indian dishes: in Venezuela.
La Guaira's Gran Hotel Palmar is adequate,
and Caracas just two hours away by motor.
Bright fleece coat, orange.
With this as a light top layer of warmth,
you could go aboard in the same weight dress
you wear when you land—say this cap-sleeved
dress of Tattersall check Moygashel linen.
Tailored by Brittany in Stroock fleece, coat, $99.
Dress, by Larry Aldrich, $60.
Both at Bonwit Teller; The Blum Store.
String gloves, Kayser.

HERBERT MATTER



TRAVEL: NEWS *continued*

Panama prize package: El Panama, the Canal Zone's new hotel, a proud, thin, white line just twelve storeys high, looks something like the UN building only turned in the horizontal. (Architect Edward B. Stone won an award for its design.) Deep sun-shading balconies bank two sides, and every room looks on sea or mountain-jungle.

Annie Oakley: Fifteen people who want to fly together on a special trip overseas and have their itinerary approved in advance, can arrange for a sixteenth to ride free. This gimmick comes, on many airlines, under a "guided tour" provision: the free-holder acting as "guide."

Belle of St. Thomas: The Virgin Isle Hotel curves along the contours of its mountain top above Charlotte Amalie. The first great hotel in the American-owned Virgins, it uses, decoratively, native woods and fabrics, is complete with trade winds and air conditioning. Every room has its own terrace. There is a comma-shaped salt-water pool and creamy sand beaches; fishing; ketches, yawls, and sloops for hire; calypso bands. French cooking under the direction of a former chef of the Colony and the Chambord.

Boca Raton assets: Continuing merits of the luxury-loaded Boca Raton Hotel and Club; two eighteen-hole golf courses with Tommy Armour teaching golf; Fred Perry teaching tennis, and sail fishing only five minutes off-shore.

Side trip from Lima: At Chimbote a small-scale TVA is in progress and a town centre for some 50,000 residents being built. Plans, designed by José Luis Sert and Paul Lester Weiner, include a shaded promenade lined with shops, a museum, a library, two skyscrapers, a church and bell tower with a mural by Hans Hofmann.

Two handy motels: On the east coast going south, Travel Lodge of South Carolina, Inc. Four miles north of Charleston, at Mt. Pleasant on U.S. Route 17. Out west at Cody, Wyoming, the Sunset Motel, just 53 miles away from Yellowstone National Park.

Big birthday: This year Paris marks its two-thousandth birthday. Among the celebrations: a revival of the mediæval fair of St. Germain, a bicycle race through the streets of Paris from midnight to 3 A.M., a Montparnasse art show, gala balls, Maurice Chevalier singing the Bi-Millenary birthday song. Two travel alternatives: Pan American's new stratocruiser, "The President" flight, New York to Paris in about twelve hours (dinner menu by Maxim's); or a more leisurely five-and-a-half days on the French Line's *Liberté.*

East or west by south: The Southern Pacific railroad's new streamliner, "Sunset Limited," runs from Los Angeles to New Orleans, making connections with the great trains from north and east.

Jamaica news: Direct from New York to Jamaica by plane in eight hours, Avianco flights run weekly. In mid-January Pan American will have sixteen flights a week from Miami to Kingston, seven to Montego. Like a coral necklace at Sunset Lodge, Montego Bay, a new string of pink cabañas. Jamaica's Tower



Above: 10 pieces of luggage, some to travel alone, some to take along with you.

1. Overseas case, 32″, checked canvas, bound in cowhide. Amelia Earhart Luggage. $87* at Altman.
2. To carry anything with an impossible shape—even camera equipment, a plaid water-repellent canvas bag, cowhide-bound. Made in England. By Greatrex, $25*; Saks Fifth.
3. Wardrobe trunk, 35″, brown vulcanized fibre, steel-cornered. By U.S. Trunk, $57.50*; from Altman.
4. Man's second best friend, a carrier for a dog that doesn't like to stay home. Brown and white canvas over wood. $16 (no tax); Altman.
5. Overnight case, 15″, brown and white Irish linen, leather-bound. By Skyway, $25*; Lord & Taylor.
6. Hat-and-shoe case, plus a tray, natural rawhide, vulcanized fibre-bound. Skymate, by Hartmann, $130*; Saks Fifth; Neiman-Marcus.
7. Trunk, 36″, canvas, bound by vulcanized rubber, $100*; Oshkosh.
8. To arrive before you do, a 29″ beige canvas case, $85*; Oshkosh.
9. Travel bag of wine leather with a comb, brush, slippers, robe case, jewel case. $165*; Gunther Jaeckel.
10. Canvas Pullman case, moulded in *one* piece. By Hartmann, $175*; Saks Fifth Ave; Neiman-Marcus.

*PLUS TAX

Isle Hotel now sells amusing calypso records and a special brew of Tower Isle Rum—$6.50 for five bottles.

French railroad souped-up: On the Paris-Dijon Line, a main artery to the Alps or the Riviera, the French National Railroad has converted to electric engines, cutting an hour and a quarter's time on a 200-mile stretch.

Skiing in Austria: Two air lines fly direct from New York to Austrian ski centres; KLM to Innsbruck, Sabena to Salzburg. (Military permits no longer required for Austria.) Austrian hotel rates are still low, the best for $5. At Badgastein, with its great summer hotels, a new gondola-lift carries four hundred people an hour up three thousand feet to the top of the Stubenkogel. A "ski circus"—like an up-and-down carousel—brings Kitzbuehel's total of downhill runs up to one hundred. (Art news: Oskar Kokoshka, great Austrian Czech painter, is opening a gallery in Salzburg.)

Mexican discovery: Near Manzanillo on the West Coast, the Hotel Playa de Santiago is on the water's edge, comfortable but a little primitive. Good food (fresh oysters and lobsters) and deep sea fishing—sailfish and dolphin.

European ski specials: Via Scandinavian. BOAC. Pan American and KLM a 15-day round trip, New York to Zurich for $471.90.

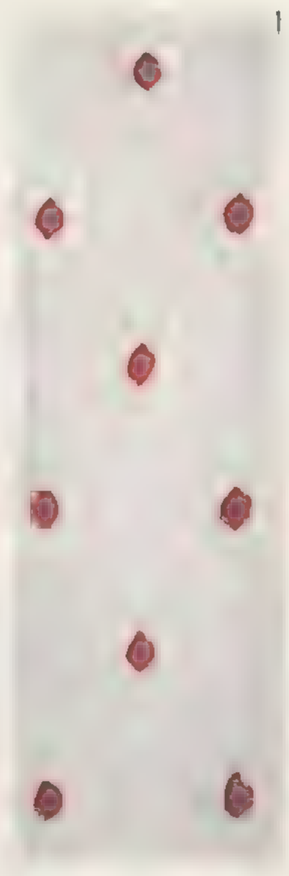
Leaving March 25 KLM will run a twenty-one-day tour of three countries, with one week skiing in Klosters, Switzerland, and one week in St. Anton, Austria, and then through Italy up Theodul Pass to ski down to Zermatt, Switzerland, and stay three days; all for $895.

Air France has a 15-day tour with seven days of skiing (at St. Moritz and St. Anton) plus five days in Paris and a choice of tickets to the Opera or the Folies Bergère.

Marimbas to you: Cuba's Hotel Veradero Internacional, big, new and Waldorf-ish, sitting low on white talcum sand. Besides a long and 800-foot wide beach, a swimming pool (meals are served poolside). Night life in the Café Continental, a three-level oval-shaped room with *(Continued on page 185)*

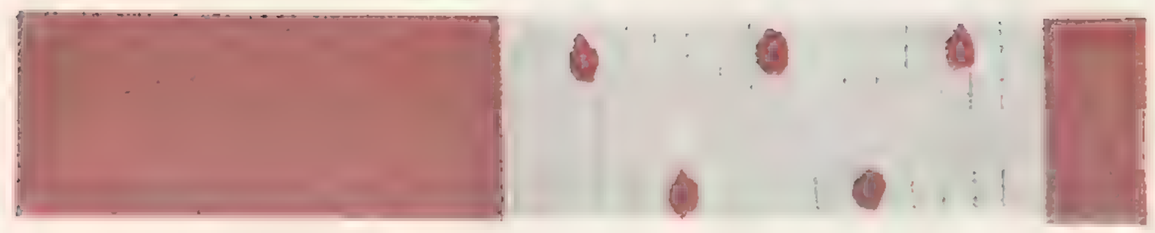


COFFIN



Vogue Pattern: easy fashion, easy to make

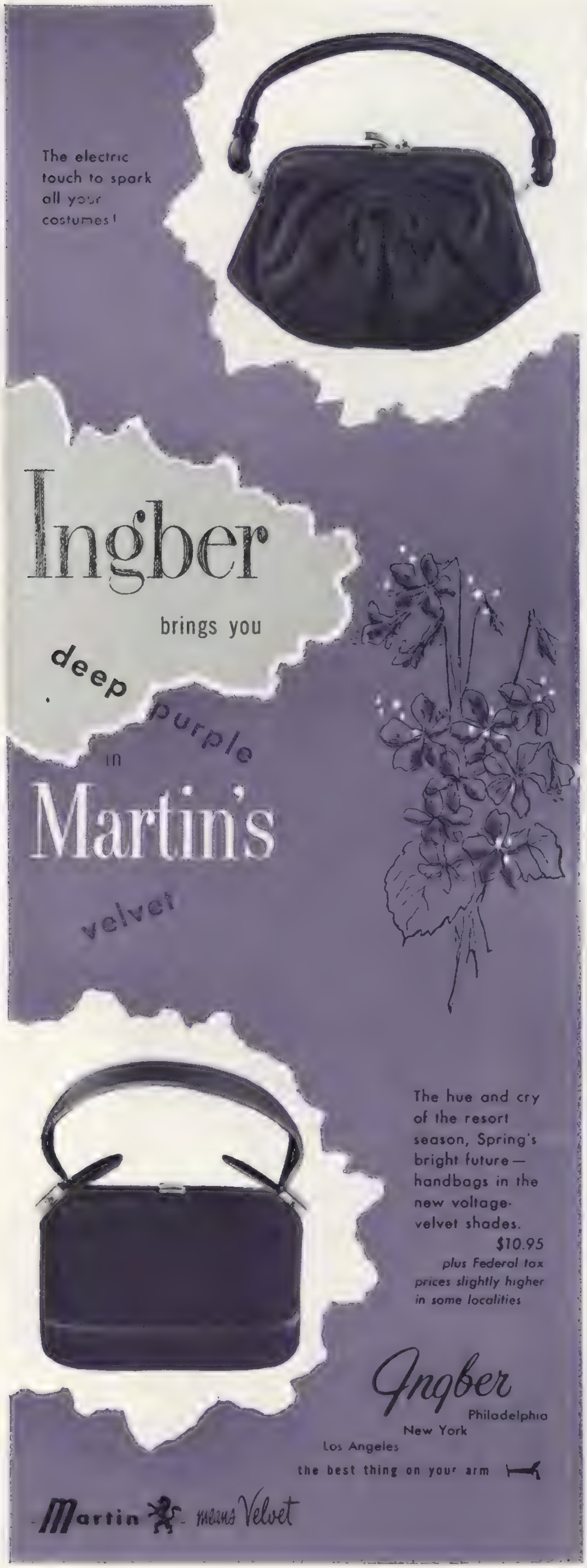
Two fashion favourites: the chemise dress and the apron, to make yourself. Simple enough for a first venture, and as easy to wear as it is to make. The apron opens front and back, from a buttoned band—or you might wear the dress alone, its seamless waistline pulled in by a belt. "Easy-to-Make" Pattern No. 7275. Other views and sizes on page 185. Shown here in Hope Skillman companion cottons: one dotted, the other dotted and striped. Porcelain-white jewellery, by Dalsheim, from Lord & Taylor.





THE MOST TREASURED NAME IN PERFUME

CHANEL



FABRIC NEWS

FRESH-AS-PAINT COLOURS

(Continued from page 121)

Fabric samples, left to right:
Bright blue fleece, by Juilliard; 54″ wide. At Altman.
Bright orange Shantung of Du Pont rayon. By Mallinson. Crease-resistant; 45″ wide. At Macy's.
Moss-green wool-and-nylon flannel. 56″-57″ wide. By Anglo.
Purple worsted-and-wool faille, by Milliken; 58″ wide. At McCreery's.
Chrome-yellow silk crêpe de Chine, by Skinner; 39″ wide. At McCutcheon's.
Salmon-pink combed cotton; 36″ wide. By U. S. Royal. At Macy's.
Jade-green worsted; 57″ wide. By Pacific.
Bright orange fleece, by Stroock.
Three samples of Irish linen. Tebilized for crease-resistance. Each, 36½″ wide. By Tootal. At McCutcheon's.

NEW BASIC: PLATINUM BROWNS

(Continued from page 122)

Fabric samples from left to right:
Twill-back velveteen; 35″-36″ wide. By Crompton. At Abraham and Straus.
Denim, Sanforized; 36″ wide. By Erwin. At Bloomingdale's.
Chambray, crease-resistant; 42″ wide. By Avondale. At Altman.
Jersey, 65% wool and 35% Avisco rayon; 49″ wide. By Heller.
Wool worsted; 58″ wide. By Milliken.
Worsted; 52″-54″ wide. Designed and woven by Hockanum.
Worsted gabardine; 52″-54″ wide. By Botany. At McCutcheon's.
Chambray with a cotton satin stripe; 35″-36″ wide. A Peter Pan fabric. At Macy's.

WHITE COLOURS

(Continued from page 125)

Fabric samples from left to right:
Grey-white Celanese jersey of acetate rayon; 52″ wide. At Lord & Taylor.
Green-white worsted jersey; 52″-54″ wide. By Security Mills.
Blue-white silk Honan, hand-woven, dyed in Switzerland; 32″ wide. By Regency. At Altman.
Blue-white nylon tulle, permanently pleated; 54″ wide. By Martin. Altman.
Creamy white silk crash; 42″ wide. By Hugo Bissinger.
Blue-white jersey by Wyner, 50% worsted and 50% rayon; 54″ wide. Piqué, narrow-wale, with diamond pattern in the weave; 36″ wide. This, by Lonsdale.
White wool; 58″ wide, by Worumbo.
Dynel, the new chemical fibre, in a yellow-white dress-weight cloth, woven by Skinner; 54″ wide. This is quick drying; stains wash off with water. (More of dynel, page 175.)

DEFINITE CHECKS

(Continued from page 126)

Fabric samples, left to right:
Navy-blue and white checked worsted; 51″ wide. By Lesur.
Checked Moygashel linen, beige, grey, and white; 36″ wide.
Spun rayon, white, with red and black threads; 45″ wide. By Burlington.
Worsted suiting, navy-blue checked with beige and white; 54″ wide. By John Walther. At Altman.
Corduroy, by Crompton, white with tan check; 36″ wide.
Checked Miron worsted, tan, brown, and white; 56″ wide. Lord & Taylor.

ORIENTAL IDEAS

(Continued from page 129)

1. Italian silk, by Bronzini. Hand-woven, 30″ wide. To order through your decorator; Knoll Associates.
2. Gingham by Galey & Lord, made with the addition of Lurex non-tarnishable threads; 36″ wide.
3. Wool-and-cotton with Lurex; by Betty Annin. Washable. For belts, bags. 30″ wide.
4. Non-tarnishable nylon, by William Winkler; 40″ wide. Altman.
5. Worsted, by Ria Herlinger, woven with Lurex threads; 54″ wide. Bloomingdale's.
6. Rayon brocade, gold and white, by Frank Associates. Woven with Lurex; 50″ wide. At Altman.
7. Chinese silk Shantung, striped and hand-printed; 33″ wide. From Far Eastern Fabrics.
8. Silk Shantung on silk OrganSari, by Rémond Holland; 48″ wide. This material is at Lord & Taylor.
9. Batiste, by Wamsutta, famous old New England mills. 33″ wide. Altman.

BURNT SUGAR

(Continued from page 129)

1. Cotton broadcloth, by Reeves-Erenmade. 35″-36″ wide. Find it at McCutcheon's.
2. Salyna corduroy of combed cotton and Avisco rayon; 36″ wide. Macy's.
3. Rayon faille, by Stonecutter.
4. Sheer worsted suiting, by Forstmann; 54″ wide.
5. Worsted gabardine, by Lorraine, 60″ wide.
6. Du Pont rayon, and tussah silk, Honan weave, by Amer-Mill, 44″-45″ wide. Macy's.

FRUIT PINKS

(Continued from page 129)

1. Cotton gabardine, by Wellington Sears; 40″ wide, vat-dyed.
2. Everglaze cotton sateen, by Everfast, crease-resistant; 36″ wide. Macy's.
3. Denim, by Erwin, Sanforized, vat-dyed; 36″ wide. Bloomingdale's.
4. Chambray, by Hope Skillman, yarn-dyed; 36″ wide. Lord & Taylor.
5. Crêpe of Enka rayon, by Bianchini; 40″ wide. McCutcheon's.
6. Irish linen, by Tootal, Tebilized for crease-resistance; 36½″ wide. At James McCutcheon's.

(Continued on page 172)

FEBRUARY 1 VOGUE

AMERICANA ISSUE

La Comtesse Alain de la Falaise

DAUGHTER OF SIR OSWALD BIRLEY, ENGLAND'S COURT PAINTER

Her face radiates the exquisite distinction of her Inner Self

You see English charm and French élan in the fascinating face of La Comtesse de la Falaise! To her patrician features, her perfect complexion, she gives sharp accent by her chic, short-cut hair. She practices the French genius for beautiful distinction—for *looking* the radiant, dramatic person that is her *real* Inner Self.



La Comtesse de la Falaise—her complexion has a smooth-as-a-pearl quality. "I find Pond's gives my skin the best care," the Countess says.

That charming mystery woman—*your* inner self

can give you the clue to a delightful NEW YOU

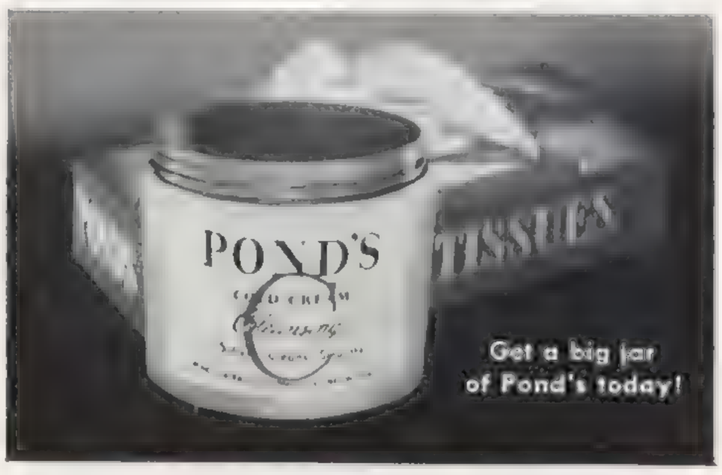
TOO MANY WOMEN have an unhappy way of locking themselves in a close, introspective shell. Yet you, and every woman, can be *lovelier* to see—to know. A magic power within you can help to remake you.

This power grows out of the fusing of your Outer Self and Inner Self—the way you *look*, the way you *feel*. It quickens your face with confidence, when you know you look charming. But —when you *don't* look your best, it lets "inferiority blues" take over. That's why you must *never* neglect the daily routines that make you *look lovelier, feel happier.*

"Outside-Inside" Face Treatment

This Pond's treatment is beauty help your face will love. It makes skin feel radiant-clean. And because it is *cream*-cleansing, it *can't be drying.* Do it *always at bedtime* (for day face cleansings, too). *This is the way:*

Hot Stimulation—a quick splash of hot water.



You hear it everywhere—
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Cream Cleanse—swirl light, fluffy Pond's Cold Cream over face and throat to soften and sweep dirt, make-up from pore openings. Tissue off.

Cream Rinse—do another soft Pond's creaming to rinse off last traces of dirt, leave skin lubricated, *immaculate.* Tissue off again—*lightly.*

Cold Stimulation—a tonic cold water splash.

This face care literally acts on *both* sides of the skin. *From the Outside*—Pond's Cold Cream cleanses and softens as you massage. *From the Inside*—every step of this treatment stimulates beauty-giving circulation in your face.

Remember—it is not vanity to develop the beauty of your face. When you look lovely you gain a new and very attractive confidence that puts new charm into your face—brings others closer to the *real* Inner You.

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2. La Chine*. . light, semi-sheer muslin in flower, mosaic and Americana designs. Sanforized*.

3. Jaquadot*. . new sheer jacquard-type cotton, with woven dots. Starchless finish. Preshrunk†.

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unusual patterns in Printed Voile.

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†Shrinkage will not exceed 2%

1951 WRITTEN IN THE WEAVE

(Continued from page 118)

We're going into an era of crisper materials. Much more crispness in many wools. Tighter weave, all the way around. There are wools that look almost like linen. Silk Shantung crossed with organdie (taffeta Shantung is its given name). There's silk Honan, naturally crisp. Cotton sateen (its close, smooth weave gives it a subtle shine and crispness).

We're *in* a year of linen. Winter linen a great new star. Linen heavily embroidered for a winter ball dress. A linen jacket lined in bright wool jersey. A linen suit in a fascinating herringbone weave.

We're going deeper into chemistry, more and more wonderful test-tube fibres. Six of the remarkable ones we'll hear more about are these:

MILIUM is a metal spray process designed on the principle of radiation. Applied to any fabric, it insulates the body from heat *and* cold. Its first function in life is, as you might expect, to line coats (Vogue first showed it, as this, in August).

DYNEL is a fibre made out of air—with a certain magic-ing up of brine and gas. The pure fibre can be fluffed to a blanket-y softness or can be woven to the crispness of corded satin. Wrinkle-proof, mildew-proof, mothproof, fire resistant; sterilizable, easily cleaned (with soap and water or Clorox), quickly and easily dried. We've seen a flannel dynel jacket that needs no ironing after washing. We've seen a wardrobe of dynel clothes that need no ironing after packing. It will make a satiny evening skirt, a "jersey" sweater, a deep-piled jacket, and the blanket on page 175 of this issue.

FIBRE V, a synthetic, is the fibre with a memory—a fibre to be blended with other materials, to control resilience; or to be used independently as a papery taffeta. It springs back; is stretch resistant; is wrinkle-resistant. To be used to stabilize other fabrics.

VICARA, a protein extracted from corn, is another of the astonishing fibres to be used in a blend. To rayon, it lends suppleness; to nylon it adds absorptiveness; to cotton, it gives resiliency; to wool, a downy texture. Mothproof, mildew-proof, allergy-proof, it washes and dry-cleans well. Its durability is a factor in lengthening the life-expectancy of other fabrics.

ORLON is a new acrylic fibre, again a fibre to be used primarily in a blend. What it adds is crispness, sturdiness, quick-dryability; mildew- and moth-proofness. It washes easily, does not shrink, needs almost no pressing. It can also be woven into 100% Orlon fabrics with recognizable weaves: taffeta, flannel, jersey, whatever. Its schedule includes lingerie, blouses, dinner skirts; there's even an Orlon tricot lining for bathing suits. (One of its virtues—and a current improvement in synthetic fibres—is that Orlon is not cold to the touch.)

NYLON FLEECE is the nylon fibre in a new, deep, fluffy manifestation; a fibre to make coats, to line storm boots. (We showed it first in the August 15 issue of Vogue.) Light, warm, very strong, it can be cleaned or washed off with soap and water; does not pull or grow ragged or bare from rubbing. And a few other marvels, too: it's mothproof, mildew-proof, allergy-proof.

FABRIC NEWS

(Continued from page 170)

EARLY PRINTS

(Continued from page 129)

1. Mallinson sheer fabric of Bemberg rayon, printed by United Piece Dye. It is 45" wide; Macy's has it.

2. Cotton plissé, by Cone; 36" wide. From Bloomingdale's.

3. Rayon crêpe, by Burlington; 42" wide. Gimbel's.

4. Cotton, by Bates; 36" wide. Altman.

5. Mallinson sheer fabric of Bemberg rayon; 42" wide, printed by United Piece Dye. Macy's.

6. Silk chiffon, by Bianchini; 45" wide.

7. Silk crêpe, by Cohama, hand-stencilled; 36" wide. Macy's.

8. Nylon tricot print, by William Winkler; 38"-40" wide.

9. Pima cotton, by Brooke Cadwallader.

THE LILACS

(Continued from page 129)

1. Swiss 2-ply cotton voile, by Stoffel, crease-resistant; 36" wide. McCutcheon's.

2. Irish linen, by McBratney, Tebilized for crease-resistance; 36" wide. Lord & Taylor.

3. Rayon suiting, made by Dan River; 43" wide.

4. Gingham, by Galey & Lord; piece-dyed; 40" wide.

5. This corduroy, made by Merrimack; 36" wide.

WHO'S THE NEW BEAUTY?

(Continued from page 116)

The lady's of plastic! She's a mannequin, and as pretty as they come—in plastic. She is moulded of stuff impervious to weather, and so, in a way, is her worsted tweed suit. The man is of the usual material.

NEW TAX FOR DOMESTIC SOCIAL INSURANCE

On January 1, 1951, a new amendment of the fifteen-year-old Social Security Act will make domestic workers eligible for Federal Old-Age and Survivors Insurance. One million domestics and their employers will be affected, both called upon to pay the tax.

1. Who is covered?

Anyone regularly employed around the house—maids, cooks, laundresses, butlers, gardeners, grooms, nursemaids, practical nurses, family chauffeurs if they meet two requirements.

They must earn $50 or more in *cash* wages, room and board not included, within a three-month period from one household. They must work full or part time on at least 24 days for the same employer within that three-month period.

If the worker has met both requirements in one three-month period, and in the next makes $50 but does not work as many as 24 days, coverage still continues. The following three-month period must then meet the 24-days-$50 test.

2. How is the worker's time figured?

The three-month period on which the worker's eligibility is based is a calendar quarter: the year being divided into January-March, April-June, July-September, and October-December.

The total number of hours worked during a period does not matter; only the amount of dollars and the number of days. If both requirements are met in more than one house, the worker receives credit for each job. In each house the employer must file the tax return.

3. How much is the tax?

The full tax is 3% of the worker's wages. The employer *must* pay 1½%. The other 1½% may be paid by either worker or employer.

4. When is the tax due?

The tax must be sent in on or before the last day of the month following each calendar quarter. Thus the tax for the quarter January-through-March must be paid sometime during April.

5. Who sends in the tax?

The employer sends in the total amount.

6. How is the tax filed?

The employer must file a simple tax form with the tax. It is Form 942. He should inform the Collector of Internal Revenue that he has one or more regular employees in his home.

Internal Revenue will then send Circular H, explaining the tax form, and thereafter automatically send the quarterly forms to the employer.

The tax form is printed on a single sheet that folds into an envelope (like the old V-Mail letter). It has a small set of directions and tax table, two sections to be filled in, and a pocket for check or money order—no cash or stamps.

About the only things to fill in are names and addresses, the worker's social security number, total wages for the quarter, and the amount of tax.

(If the employer is sole owner of a business and pays the tax on other employees, the domestic's tax may be filed along with that of the other workers.)

7. Does the worker have to fill in any forms?

No. The worker need only give his social security number to the employer. If the worker has no number, he must get one at the local social security office or, if there is none in town, apply at the post office.

8. Does the employer have to keep any records?

It would be a good idea to keep a note of all wages paid to the worker. At least once a year, or on the termination of the worker's employment, the employer must give the worker a statement of wages paid. This is necessary so the worker can check that his work is fully credited with the Federal Security Agency.

9. If neither employer nor domestic worker wants to bother with the tax, can the employer just fail to file a report?

No. This is a regular Federal Tax, with all the usual punishments for evasion.

10. What are the benefits of the social security tax?

The social security tax is a way for the worker to build up a savings account for old age: for every dollar deposited from the worker's wages, the employer adds a dollar to the account.

Over the years the money collects in a special Federal Fund to be paid back to the worker in monthly retirement payments when the age of 65 is reached, or to the worker's survivors in monthly or lump-sum payments.

Further information is available from local social security offices, with more detailed explanation of such points as benefit payments, the conditions of "full" insurance, and the provisions for domestics now already approaching the 65 year mark. (Note: Domestic workers on the farm come under the regulations for other farm workers.)

[EDITOR'S NOTE: *Although there can be no official statement regarding the division of the tax between employer and worker, many people believe that domestic workers, just as most office workers, should share in the responsibility of securing their old age. It has been suggested that the employer set up a "mite" box in the kitchen for the worker's weekly installments, as this may prove less painful than the automatic withholding of a sum each week or a lump sum each quarter.*]

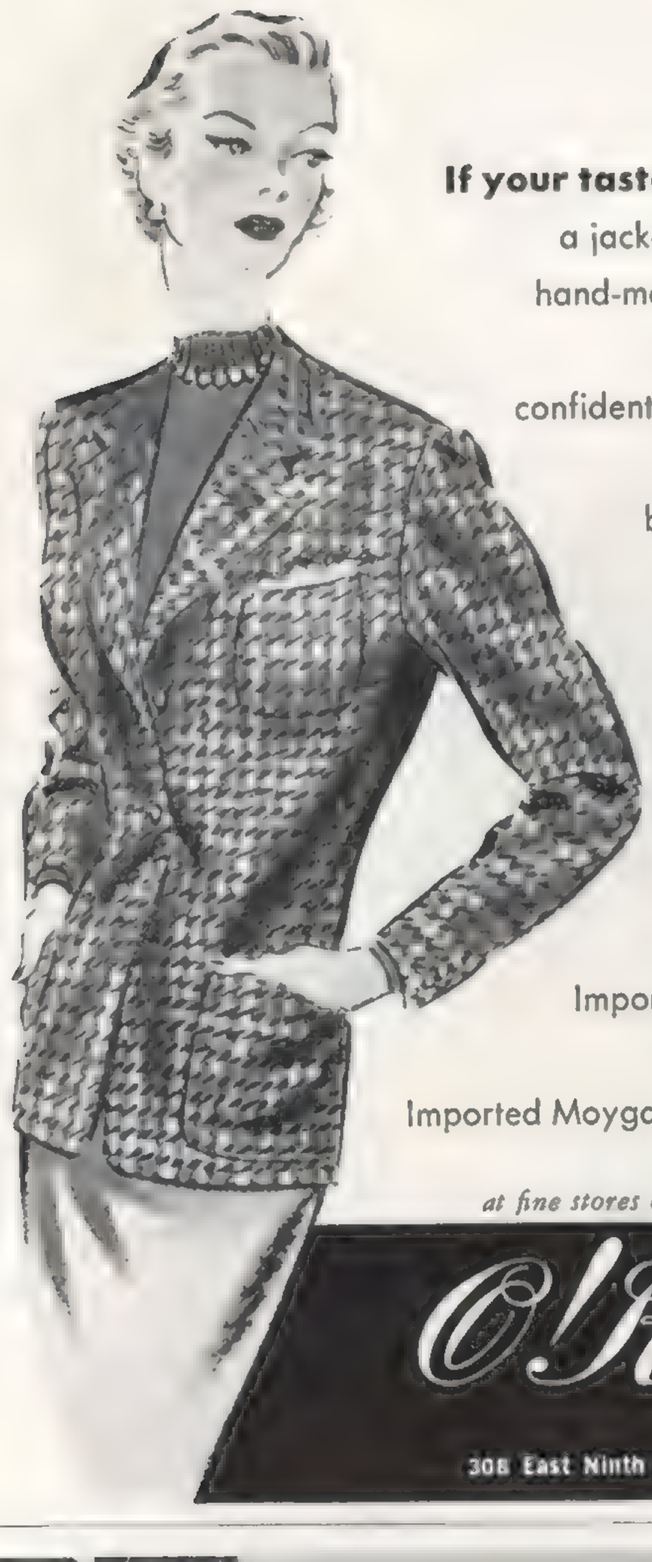


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2

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2 For a short trip, a wardrobe case, 22", $70, and a train case, 11", $45, both in brown cowhide, by Platt. For added polish, a bottle of Mel-O-Wax to help your luggage age in the right manner, 50c; Altman. Luggage from Crouch & Fitzgerald.

3 Hat and shoe box, 18", $83; train case, 15", $60. Both rawhide; by Wheary; Mark Cross. All prices of luggage plus tax.



3

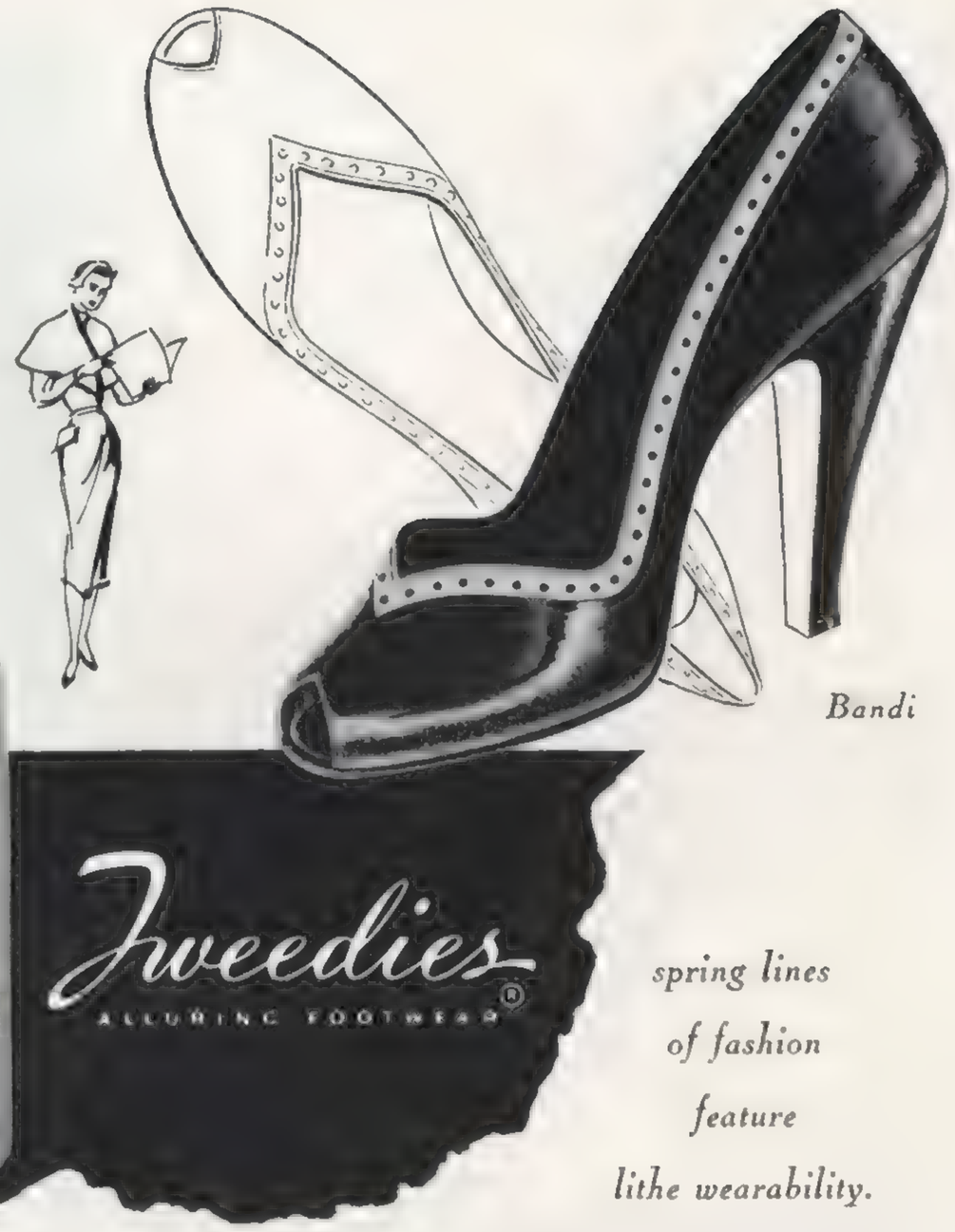
GRIGSBY

DYNEL, THE NEW FIBRE



MUHLMANN

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1951—FESTIVAL OF BRITAIN YEAR

BRITISH RAILWAYS



10-PIECE RESORT WARDROBE: TOTAL $123



1

Gathered on this page, a 10-piece wardrobe. The parts to be worn as shown or reshuffled or mixed with old favourites. **1.** Shortcoat of red flannel to wear over almost everything, almost everywhere. Photographed here with a Tattersall worsted vest and skirt, in navy-blue and green on white. The shortcoat, of Botany wool, $30; the vest, $15; the skirt, $18. **2.** Shirt and skirt, both of Moygashel linen. The Glen plaid shirt, in pale grey and white, $17. The straight grey skirt, $13. **1** and **2,** by Dan Gertsman; from Oppenheim Collins. **3.** Rainbow plaid for evening: a short evening dress with a strapless boned bodice-top and an easy skirt, the waistline corded in white. Both of Dan River cotton. Top, $4; skirt, $7. **4.** Daytime dress in two parts: camisole-top, tight; skirt, full—both in beige rayon-and-cotton. Top, $6; skirt, $8. **5.** Rainbow plaid for day: a short-sleeved shirt rounded by a shawl collar, in Dan River cotton. The skirt, shown in **3.** Shirt, $5. **3, 4,** and **5,** by Koret of California. Saks 34th; J. P. Allen. (The belt, in every case, is not included in the price.)



2

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3



4



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Above: Jacket and dress of turquoise, black, and white crêpe; in sizes 12½-24½. At Russeks; Famous-Barr; Hudson's. Hat by Germaine Montabert; Jay Thorpe. *Above, right:* Bolero and dress, turquoise and black crêpe; sizes 12½-22½. Hat by Harryson. Both at Russeks. Dress, also at Shillito's; Wanamaker's, Phila.

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THE ART OF PERSUASION

(Continued from page 143)

of their careers, but seldom explain *how* they contrived their marvellous successes. For instance, how did Bismarck persuade the king of the German states to accept the king of Prussia as German Emperor, and to stand behind his throne while he was crowned? Not just by pointing the guns of the Prussian Army at them. It was a long process, so tortuous, so varied, and made of so many subtle touches that it has never been adequately described; but one thing is sure about it, that it was mainly the work of persuasion. Yet it was persuasion of a special type, depending little on the ordinary methods, something far more like the art of the man who holds three deuces and persuades his opponent, with a 5-6-7-8-9 straight, to throw in his hand.

It would be easier to understand the art of persuasion if these geniuses did not exist. But they do, and most of us are at their mercy. And they have no technique that we can describe, no rules, no—on the contrary, they are always incalculable, bold and random, could it be "inspired"?

Yet they do have a few traits in common, which are basic. The chief of these is will-power and concentration. If you really want to persuade people that you are St. John the Baptist returned to life, or the future ruler of Europe, you must first be 1000% determined to do so. You need not believe it yourself. But you must concentrate on making others believe it. Every act, every word, every gesture must serve that purpose. Most people have weak wills and wandering minds. If they meet someone with concentrated conviction, they believe he is what he appears to be. If they meet someone with a strong will, they feel they must sooner or later give way to him; and sooner or later most of them do.

Another trait of many great persuaders (outside diplomacy) is this. They are not logical. They do not make clear, reasonable plans and enlist their victims in carrying them out. Often they talk nonsense. They make us believe myths. They make dreams more real than daily life. Why they should do so is a hard question. Perhaps the cold truth about daily life is so grim that few of us can face it; we welcome a myth, if it is only strong enough. But the great top-level persuaders have usually been Quixotes who could make us, like poor Sancho Panza, ride on behind them, simply because they seemed to know where they were going, even if it was towards the Kingdom of Micomicon. A splendid example of this has recently appeared in the United States: the Armenian mystic Gurdjieff's *All and Everything*, twelve hundred pages of absolute nonsense, which looks from time to time as though it were about to make some kind of higher sense, and then shoots off into the circumambient gas.

But on this level one essential technique of persuasion remains valid. It is that persuasion must be gradual. People will believe anything, however absurd. But they will swallow it only in small doses. When Alice told the White Queen "One can't believe impossible things," the Queen replied "I daresay you haven't had much practice. When I was your age I always did it for half an hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."

Therefore a high-level persuader will begin by hints, and rich stimulating morsels, and tantalizing glimpses into the Luminous Void. Slowly, slowly, almost reluctantly, he will lead his Sanchos further into the Impossible. Soon they will be pushing bravely ahead, jumping the chasms between Inexplicables, swinging freely across the ravines of the Incomprehensible, glissading upwards on the slopes of the Unutterable. Sometimes, dizzy with the thin air, they will pull their master gaily ahead into the unknown, and even if he tries to restrain them they will link arms and swing him out over the edge of sanity. Yet even then, the adventure of persuasion began slowly, slowly; patiently; quietly; slowly.

These, then, are the two kinds of persuasion. One is simple and reasonable. The other is weird and incalculable. Many can do the first, few the second. Just once or twice in our lives we may be able to exercise persuasion of the second type—once or twice at a tremendous crisis, when we feel that everything, *everything* depends on what the girl will answer, or when we see the crowd warming up and a chance sentence seems to draw it together and make it our instrument, or when the tough old man asks us what we have to offer, and sits back and listens. At such times, with luck, we feel the flood flowing through us, we guide it and master it and see the others carried away by it.

Such a triumph may come only once. If it comes again, if we can recall it and strengthen it, we may become masters of persuasion. (Madame Pompadour began by being a girl who found she could twist one man round her little finger, and then a second man, and then. . . .)

But if not, we can do what is calmer and safer: we can settle for reason. We want not opposition, but harmony. Not conflict, but control. The friendly face, the calm voice. Quietness, gentleness, cheerfulness to relieve the tension. And then, slowly, the persuasion should begin. Kindness, real or imitated. Then reason, real or imitated. Even the imitation of kindness and of reason will draw people together, and will help, in time, to create the real virtues.

VOGUE, FEBRUARY 1

"TIP-SHEET ON YOUNG ARTISTS"

Vogue reports on the talented young American painters and sculptors.



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MARY STEVENS

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MEMO ON GERMANY

(Continued from page 133)

Between these two worlds lies a fearsome chasm. (Sound-level meters have actually registered a sharp decibel drop, going from West to East.) There is little to buy in the Soviet sector; except for food stuffs, most of which are beyond the pocketbooks of East Berliners. West Berliners, with the exchange in their favour, sometimes market in the East much as a Park Avenue housewife shops for bargains on Third Avenue.

Tightly knit squads of People's Police, smartly drilled as army sergeants disguised as cops, are omnipresent in the East sector. The Russians are said to be organizing a People's Police airforce. Unter Den Linden, once one of Europe's greatest avenues, is now a jagged scar stretching like a broad and ghostly ribbon from nothing to nowhere; other lesser streets have simply vanished in rubble that no one bothers to clear away.

Suspicion and fear stiffen the faces of people on the street. A few pale-faced children, tightly clutched by their parents' hands, are jerked along as though from some hidden danger.

Only at the opera—two opera houses are running in the Russian sector—do faces relax, held by music in a state of semi-suspension: but the mask of dread rises with the houselights.

Although these people have no visible future, they are not without initiative, sparked, perhaps, by the proximity of the lighted windows on the West. East Berliners were recently asked, by radio broadcast over the American station, beamed primarily to the Soviet sector, to mail in their just expired monthly ration cards to Allied Headquarters, as their vote for a free election in all Berlin. Out of 600,000 potential voters, more than 250,000 voted for such a general election in this underground plebiscite. Retaliating with cunning, the Communists issued a special clothing bonus distributable to those presenting these ration cards. As every East Berliner would normally have claimed the extra clothing, the Russians had an accurate check on those who had turncoated.

The Allied sector of Berlin is a besieged island in a Russian land mass. Arrivals and departures at Tempelhof Airfield are heavy with emotion, the tip-off to the deep isolation of this divided city. Until last year, the Russians controlled the power plants, but a new Allied plant has been built in case of a second blockade; other protections against such a state of siege are the stockpile of a six-months supply of fuel and food, three new auxiliary airfields to facilitate airlift operations.

Still, in the face of all this, West Berlin's shops are filled with pastries, liquor, food, clothing. (There are more hats trimmed with aigrette and bird of paradise in store windows than were ever seen in Paris, although few Berliners wear any hats at all.) Although the better stores buy and copy French models—Dior, Fath, and Balmain, the women's uniform of the city is a nondescript grey suit.

The Tiergarten has been replanted. Rubble has in large part been swept into corners with queues of battered, well-dusted bricks waiting for the builders. Reconstruction, stimulated by E.C.A. funds, is booming; building is one of the few sources of employment.

Cafés line the Kurfürstendamm. Best sellers on the bookshelves are by Koestler, Thomas Mann, Margery Sharp, Erskine Caldwell, and Sacha Guitry. A facsimile of *Cue* magazine lists the weekly choice of movies and theatres.

Night-club life is as feverish as after World War I. (A Berlin celebrity is the female impersonator who does a strip tease at the Eldorado.) Some night clubs are still open at noon.

A religious revival is evident wherever one goes in Germany—even in the Soviet Zone. More emotional than ever before, the Germans are reaching out for a new religious (or political) faith. Because of its common menace, Communism acts as a catalytic agent linking both the interests of Lutherans and Catholics. (Anti-Semitism still has its undercurrents.) Along with the new trend toward religion goes the growing strength of the family. This, more than anything else, is working against Communist youth movements with their blue shirts and organized outings. Although the teen-agers are enthusiastic about the Communist outings which have the infallible lure of picnics and camping trips, they are somewhat reluctant to swallow the Soviet indoctrination.

Living is high and a salary of one hundred and fifty dollars a month is considered big. At least a third of this is spent on housing. People with an unbombed house have strangers billeted with them. A good suit can be bought for around $60. Gasoline is rationed and coffee at $4 a pound is out of the question. Such good restaurants as the Kaiser Keller in Frankfurt, Vier Jahreszeiten in Munich, or Das Schwarze Ferkel in Berlin are rare and exorbitant for run-of-the-mill German wallets, yet many Germans eat in them. (On menus again, huge white asparagus wrapped in Westphalian ham, game of all kinds, crayfish, and mushrooms cooked in white wine.) At any of these places, a dinner with wine and brandy costs at least $10 per person.

Not all the great German fortunes have vanished and new ones are being made. In spite of the breaking up of cartels the industrialists are back in the saddle making precision implements, cars, steel, and chemicals. Although they must be labelled opportunists, they in turn recognize that opportunity only comes from playing ball with the West. Money from E.C.A. and a relentless determination to succeed make an impressive team. One can almost see the German economic blood stream quicken with the prick of E.C.A.'s hypodermic. Perhaps the major motivating force back of every German is a strong personal profit motive. Because of this, labour and management are more interested in production than in strikes.

Life in the villages of the British, French, and American Zones is much the same as it was before the war. Most farmers still have their cow, their chickens, their fields to cultivate. What they lost was their savings which disappeared in the necessary currency reforms of 1949. In the Soviet Zone the agricultural community, like the city, is at a standstill. The farmers' cattle have died or been slaughtered for food, fields are left fallow; there is no incentive to make a good crop as most of it will be taken away.

Refugees from Russian zones are a serious threat to Western German economy. The census of refugees to the Western zones since 1945 comes to over 9,000,000; more than the total of 6,000,000 Germans who immigrated to the United States in the past 130 years.

Education is handled best in the French zone where German-speaking Alsatian teachers are available. The most important factor in education today is German youth's insistence on facts, his basic distrust and suspicion of ideas. Suspicion, incidentally, is strong in all Germans; they prefer to talk outdoors rather than indoors, prefer talking to one stranger rather than two. According to leading educators, young people are responsive and vulnerable—young men are apt to burst into tears at a cross word. Because of this emotional state professors are called on to assume a paternalistic role, acting as guides in many ethical questions.

Rearming Germany is a highly controversial question among Germans. Some want it, but *only* on their own terms. Many don't want it on *any* terms. The latter feel that in any war against Russia the German army would too easily be "expendable." But military life is not odious to them. (The French Foreign Legion is already over-subscribed with German recruits.) A majority of Germans want German participation in a Western European defensive army.

What are the Germans thinking? Recent Allied polls show that many remain unimpressed by Americans and the democratic ideal. Basically they lack the confidence required to manage themselves in a democratic state. The average German today prefers to leave political decisions to others. Many would choose economic security before civil rights. Most of them "are still unaware of, or choose to avoid analyzing, the character of National Socialism." Although young Germans—from 15 to 25—apparently have the least appreciation of American efforts, they, more than any other group, are affected and impressed by democratic ideas. Such confusion, which in fact, is a denial of cause and effect, is a national characteristic and a serious German handicap.

WALK A THOUSAND MILES THIS YEAR

BY BRENDA UELAND

We have forgotten the blessings of walking and its many benefits to body and soul. We have forgotten the fluid, limber, long-legged physique that endless walking moulds, and the rose-suffused complexion. Now perhaps women can be persuaded to become walkers—that is to say, to walk three or four miles a day and occasionally twenty-five or thirty miles—if they knew how beautiful it would make them. And after a year or two of this—just as you were congratulating yourself on your astonishing rejuvenation and comeliness—you might find that you had also acquired iron health, wonderful feet and a tirelessness, for almost all tiredness is in the legs. And most important of all, you may find that the walking has brought about an alchemy, a transfiguration of soul.

First let us consider walking and beauty. Schopenhauer called women "the short-legged race," a dreadful insult because it is often true. As a matter of fact the male and female skeletons have the same proportions, but the legs of living women *look* shorter because of steatopygous fat that accumulates around the hips and thighs, and this seems to shorten the leg by three or four inches. But if you will walk for long miles, "striding from peak to peak like a compass," as some one described Thomas Carlyle in the mountains, that horrid padding and quilting may melt away and your legs will seem longer, straighter.

And then walking will give you fresh colour because you are outdoors every day. It will give you fine eyes like those of a sea captain because they can rest on the far horizon at least for an hour a day (eyes were intended for this and not for peering at print). And walking will make you graceful and light and limber. The walker's figure is a broad chest and shoulders, long straight legs close together at the top, that swing in a beautiful arc from the waist, for inevitably after a thousand miles, you will acquire this economy of motion. You just can not help it. You will have an easy, flowing, light-footed stride with utter relaxation except at that tiny point where there is a light spring from the ground. Beautifully coordinated children and panthers have this. Red Indians had it. "And when she turned," said Virgil, "the goddess was known by her stride."

As we grow older the force of gravity gradually pulls the shoulders into a droop and it pulls down our mouths and our chins and our abdomens, alas! so that more and more we take on the outlines of doleful stalagmites; or we begin to resemble birds, you might say: a plump undifferentiated body and thin, unused-looking legs. But if you walk four miles every day properly this can never happen.

Then the walker acquires a tirelessness that seems like phenomenal energy but it is not. It is due merely to underpinnings that never seem to give out.

In Norway, where for centuries men and women have had to ski and walk over wild and endless mountains, they have much health, good nature, endurance and fine physiques; indeed the Scandinavian leg is said to be most like those on the Parthenon.

I knew Colonel Ole Reistad, Commander of "Little Norway," the training camp in Canada during World War II, an all-round athlete and the winner of the Egeberg Trophy in Norway. Colonel Reistad used to tell of a fine game they play in Norway: everybody—men, women, children, admirals, bankers, labourers, university athletes, expectant mothers, elderly school teachers, grandmothers—all gather together. Each person has a compass and a topographical map. They pick out on the map a point ten miles away over fens and mountains and then they all race for it.

Sir Leslie Stephen, the great English biographer, Virginia Woolf's father, concluded after long scholarship that "the literary movement at the end of the 18th Century was obviously due to the renewed practice of walking. . . ." He said that Shakespeare "divined the connection between walking and a 'merry heart.'" One secret of John Wesley's power is not always mentioned. He went on foot to save horse hire and made the great discovery that twenty or thirty miles a day was a wholesome allowance for a healthy man. The fresh air and exercise "put spirit into his sermons." Coleridge speaks of walking forty miles a day in Scotland. Wordsworth walked about 180,000 miles in his life "to which indeed he was indebted for a life of unclouded happiness."

"A remarkable instance of the wholesome influence of walking," wrote Sir Leslie Stephen, "might be given from the case of Scott who in spite of his lameness, delighted in walks of twenty or thirty miles a day, and climbing crags, trusting to the strength of his arms to remedy the stumbling of his foot. The early strolls enabled him to satiate his mind with local traditions, and the passion for walking under difficulties shows the manly nature which has endeared him to three generations."

Carlyle has been called "the patron saint of walking" and that is perhaps why his descriptions of scenery are unsurpassed. He once walked fifty-four miles, from Muirkirk to Dumfries, "the longest walk I ever made," he tells us.

William Blake walked thirty miles in a night: "Nothing can stop the Fury of my Course among the Stars of God & in the Abyss of the Accuser." John Burroughs said: "Indeed, I think it would be tantamount to an astonishing revival of religion if the people would walk to church on Sunday and walk home again."

It is so hard to remember that everyone walked all the time just fifty years ago, and how the reflections of it must have become interwoven into every human soul. In *Grey Eminence* Aldous Huxley describes how Father Joseph, a Capuchin monk and Richelieu's foreign minister, walked on all his diplomatic missions far down into Spain and over the Alps to Rome. "Horny like a savage's from the incessant marching and counter-marching across the face of Europe, his feet splashed through the puddles, stepped unflinchingly on the stones, treading the beat of the reiterated words, 'Love, Christ's love. . . .'"

Here is a little advice about walking itself: do not press. Do not strain your muscles and jerk along with calisthenic grimness. Do not think of destination. On the contrary see how loose, free, easy you can be in all your muscles. Feel light as a dancer. Take long ambling steps, or if you like, take fast ones, but see that they are loose. And to assure yourself of this looseness, dogtrot now and then. Trot as limp as you can. It is a kind of study in relaxation; one should never strain or push; for in my experience fatigue comes into the system only when there is tension and it is this only that makes one feel so terribly drained and pale after much exercise.

To prevent this tension you must remember this: *Never strain any muscle to its utmost.* With this relaxed walking and dogtrotting, all the muscles around the shoulder blades, the pectoral muscles, the flaccid upper arm come to life and begin to show smooth and delicately defined contours.

Thoreau said: "I have met with but one or two persons in the course of my life who understood the art of walking, who had a genius, so to speak, for sauntering: which word is beautifully derived from idle people who roved about the country in the Middle Ages, and asked charity, under pretense of going *à la Sainte Terre*, to the Holy Land, until the children exclaimed, 'There goes a Sainte-Terreur,' a Saunterer, a Holy-Lander."

John Finley called himself one of these Holy Landers or Saunterers and gave a handsome bronze medal to everybody in New York who would walk a thousand miles a year: "A La Sainte Terre," it was inscribed, with the maxim: "To Our Better Selves." His own walking was chiefly in the busy city streets. "More than once I have walked around Manhattan Island, an afternoon's or day's journey within reach of thousands, keeping as close as possible to the water's edge all the way around. [It is 26 miles.] During the subway strike in New York I saw able-bodied men riding in improvised barges or busses at a slower-than-walking pace because, I suppose, though still possessed of legs, these cliff dwellers had become enslaved by wheels just as the mythical Ixion who was tied to one."

A thousand miles a year! That is hardly three miles a day. Remember that all vision comes out of solitude and space and walking. Walk a thousand miles this year (or two thousand). Perhaps not only your figure but your spirit will be transformed.



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VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



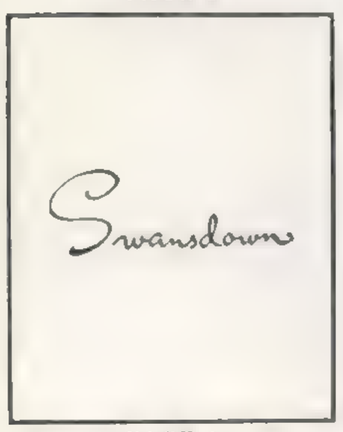
PAGE 2



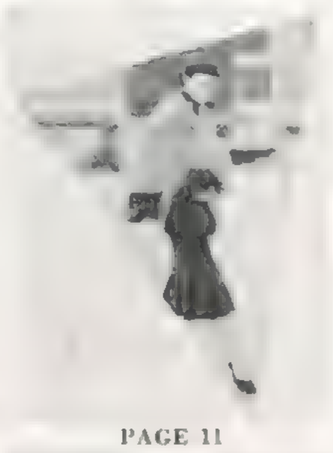
PAGE 6



PAGE 8S—Shoes
PAGE 8B—Bag



PAGE 9



PAGE 11



PAGE 14



PAGE 16



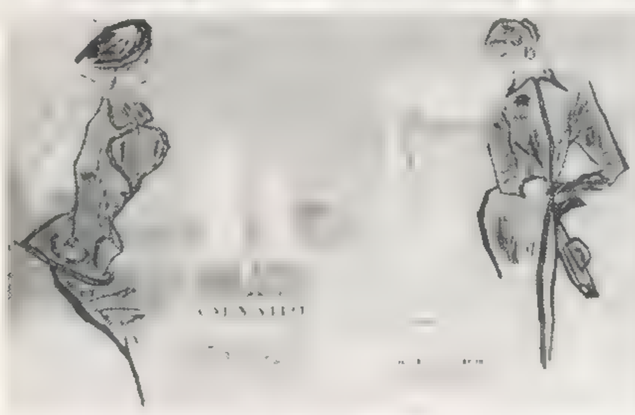
PAGE 18



PAGE 22



PAGE 26



PAGES 28 & 29



PAGE 27



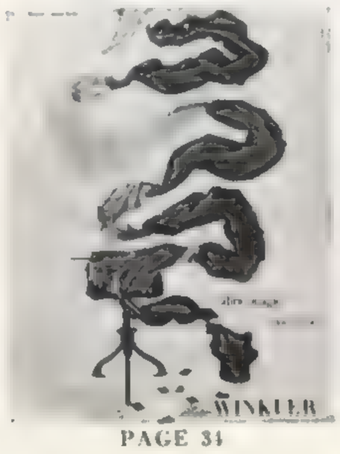
PAGE 30F—Fabrics
PAGE 30G—Garment



PAGE 31



PAGE 32



PAGE 34



PAGE 35



PAGE 36



PAGE 37



PAGE 38



PAGE 40

ALABAMA

BIRMINGHAM J. Blach & Sons 63, 66, 68, 72
*Burger Phillips 26, 30F, 30G, 31, 32, 61, 66, 70
Kesslers 9, 18, 27, 44, 88
*Loveman, Joseph & Loeb 8S, 30F, 37, 47, 56, 66, 74
*Louis Pizitz Dry Goods Co. 14, 27, 30F, 66, 89, 91
MOBILE C. J. Gayfer & Co. 9, 30F, 32, 14, 63
*L. Hammel Dry Goods Co. 14, 30F, 47, 51, 56, 60, 66
Raphaels 26, 30G, 37, 72
The Fashion Shop 9
MONTGOMERY John Danzieger 14, 27, 43, 63, 66, 68, 72
*Montgomery Fair 30F, 47, 66, 76
A. Nachman 2, 35, 37, 56, 61, 66

ARIZONA

GLOBE Lucille's 9
PHOENIX Diamond's 76
*Goldwater's 2, 14, 22, 26, 28, 29, 30G, 31, 35, 37, 38, 44, 52, 60, 69, 72, 79
*Korrick's 30F, 42F, 47, 56, 66, 68
TUCSON Levy's 6, 14, 27, 30F, 30G, 37, 38, 44, 47, 64, 72
*Albert Steinfeld & Co. 8B, 30F, 32, 68

ARKANSAS

FORT SMITH Tillie's Inc. 9
*Boston Store Dry Goods Co. 8B, 14, 26, 27, 30F, 32, 37, 47, 48, 72, 79
LITTLE ROCK *The Gus Blass Co. 30F, 32, 42F, 43, 47, 56, 66, 68, 79
*The M. M. Cohn Co. 8B, 26, 27, 30F, 30G, 48, 52, 60, 63, 74
*Pfeifers of Arkansas 9, 14, 30F, 37, 44, 51, 61, 64, 66, 83

CALIFORNIA

BAKERSFIELD Weill's 9, 27, 30F, 56
*Malcolm Brock Co. 14, 16, 22, 26, 30F, 30G, 47, 51, 52, 63, 66, 72, 79
BERKELEY Roos Bros. 8S, 44, 52, 70, 88
*J. F. Hink & Son 2, 9, 14, 16, 30F, 42F, 47, 56, 66, 88, 89
BEVERLY HILLS I. Magnin & Co. 6, 8B, 26, 28, 29, 37, 40, 47, 51, 61, 69
Saks-Fifth Avenue 8B, 14, 18, 36, 37, 42G, 48, 60
Robinson's Beverly Hills 8B, 18, 30G, 38, 64, 68
CORONADO Sanderson's 30G
Town & Country Shop 14, 27
FRESNO *Cooper's 51, 56, 72
Bruckner's 27, 38, 48, 63
*L. Gottschalk & Co. 6, 22, 37, 40, 43, 60, 64, 66, 68, 74
Rodder's Mademoiselle 2, 14, 18, 61
Roos Bros. 8S, 44, 52
GLENDALE *Webb & Co. 9, 14, 30F, 51, 66
LONG BEACH Bobby Sportswear 9
*Buffum's 8B, 14, 18, 30F, 38, 44, 47, 52, 63, 66, 72, 88
LOS ANGELES *Broadway Dept. Store 22, 30F, 42, 66, 91
*Broadway Crenshaw 66, 91
*Broadway Hollywood 22, 91
Broadway Westchester 91
*Bullock's 8B, 18, 27, 30F, 32, 37, 38, 44, 47, 56, 60, 66, 70, 72, 79, 88, 89
Bullock's Wilshire 8B, 18, 37, 56, 60, 66, 72, 88
I. Magnin & Co. 6, 8B, 14, 26, 28, 29, 37, 40, 51, 61, 69, 88
*The May Co. 2, 8S, 27, 30F, 37, 42F, 42G, 46, 47, 55, 66, 69, 72, 88
*J. W. Robinson 8B, 11, 18, 30F, 30G, 37, 42G, 51, 52, 56, 63, 66, 68, 74, 88
Silverwood's 9
OAKLAND Gray Shop 18, 60, 63
*The H. C. Capwell Co. 16, 27, 30F, 32, 55, 56, 66, 76, 89
I. Magnin & Co. 6, 8B, 14, 26, 28, 29, 37, 47, 61, 66, 69, 88
Jos. Magnin 2, 37, 66, 75
Westbrook Woman's Apparel 9
PASADENA Helen Smith 9
*Broadway 22, 52, 66
*Bullock's Pasadena 16, 18, 22, 27, 30F, 30G, 32, 37, 38, 40, 42G, 44, 47, 56, 60, 61, 70, 72, 88
I. Magnin & Co. 6, 8B, 14, 26, 28, 29, 37, 47, 69, 88
*T. W. Mather 67
SACRAMENTO Jos. Magnin 2, 37, 75
Bon Marche 6, 8B, 9, 14, 26, 30G, 32, 38, 47, 48, 60, 63, 69, 72
Roos Bros. 8S, 52, 70, 88
*Weinstock, Lubin & Co. 30F, 56, 66, 89
SAN BERNARDINO *The Harris Company 14, 22, 26, 27, 30F, 30G, 38, 47, 63, 68
SAN DIEGO *The Marston Co. 2, 6, 9, 14, 26, 30F, 30G, 32, 37, 38, 51, 52, 56, 60, 63, 66, 68, 69, 72
SAN FRANCISCO Livingston Bros. 18
*City of Paris D. G. Co. 8B, 27, 30F, 32, 66, 68, 88
*The Emporium 22, 30F, 32, 34, 47, 55, 56, 61, 66, 88, 89
H. Liebes & Co. 8B, 9, 14, 48, 71
Macy's 27, 30F, 34, 47, 66, 71, 89
I. Magnin & Co. 6, 8B, 26, 28, 29, 37, 40, 54, 61, 66, 69, 88
Jos. Magnin 2, 37, 66, 75
Ransohoff's 8B, 30G, 36, 37, 38, 60
Roos Bros. 35, 44, 52, 70, 88
*The White House 8B, 8S, 18, 22, 27, 30F, 32, 37, 42G, 50, 56, 64, 66, 74, 79, 88
SAN JOSE I. Hoot & Son Co. 30F, 56, 66
Appleton's 9, 14, 26, 30G, 38
SANTA BARBARA Lou Rose 18, 37, 63
I. Magnin & Co. 6, 14, 26, 28, 29, 37, 47, 66, 69, 88
Penningers 30G, 38, 52
STOCKTON *Smith & Lang 50, 56
The Brown House 27, 38, 44
Katten & Marengo 9, 14, 22, 72
The Wonder 6, 67, 79

COLORADO

COLORADO SPRINGS *Gidding's 6, 8B, 30F, 31, 47
Kaufman's 9, 66, 68
Montaldo's 8B, 14, 26, 30G, 60
DENVER Neusteter's 18, 72, 88
*Daniels & Fisher Stores 6, 30F, 31, 37, 40, 52, 63, 66, 91
Gano Downs 9, 16, 38, 88
*The May Company 8S, 27, 30F, 47, 50, 51, 55, 61, 88
Montaldo's 8B, 14, 26, 30G, 43, 48, 60, 67, 83
*Denver D. G. Co. 8B, 27, 30F, 32, 47, 56, 64, 68, 69, 71, 79
PUEBLO Day Jones Company 27, 30G, 63
*Crews-Beggs Dry Goods Co. 14, 38

CONNECTICUT

BRIDGEPORT
The Howland Dry Goods Co. 2, 30F, 51, 55, 70, 88
*The D. M. Read Co. 9, 14, 26, 27, 30F, 30G, 35, 52, 56, 61, 66
GREENWICH
D. W. Rogers Co. 47, 66
Franklin Simon 14, 18, 51
HARTFORD Brown Thomson 30F
*G. Fox & Co. 6, 8B, 26, 30F, 30G, 31, 37, 42G, 47, 48, 52, 55, 61, 66, 88, 91
*Sage Allen & Co. 2, 9, 14, 30F, 32, 51, 56, 66, 68
NEW BRITAIN
*Davidson & Leventhal 14, 30F, 66, 88
NEW HAVEN Morrison's 9
Hamilton & Co. 26, 30G, 48, 61, 67
*The Edward Malley Co. 14, 30F, 32, 52, 66
STAMFORD Mantell & Martin 9
The French Shop 6, 26, 30G, 31, 37, 72, 88
C. O. Miller Co. 14, 51, 56, 66, 74, 88
WATERBURY Howland Hughes Co. 30F
Forester Inc. 14, 37
Miller & Peck Co. 66, 71
Musler Liebeskind 52

DELAWARE

WILMINGTON *Crosby & Hill 30F, 56, 66
Bird-Speakman, Inc. 8B, 14, 26, 30G, 37, 48, 60, 83
Kennard, Pyle Co. 9, 30F, 51, 71
Braunstein's 18, 27, 31, 43, 63

DISTRICT OF COLUMBIA

Julius Gartneckel & Co. 6, 8B, 28, 29, 35, 37, 52, 66, 68, 88
*The Hecht Company 14, 30F, 42F, 47, 66
Frank R. Jelleff 18, 61, 63, 79
*Lansburgh's 2, 9, 22, 30F, 32, 56, 66, 72
Raleigh Haberdasher 26, 30G, 63
*Woodward & Lothrop 8S, 22, 27, 30F, 30G, 31, 34, 36, 43, 44, 47, 55, 56, 66, 70, 74, 88

FLORIDA

DAYTONA BEACH
*Yowell-Drew-Ivey Co. 9, 14, 30F, 32, 61, 63, 72
FORT LAUDERDALE *Burdine's 8S, 8B, 14, 22, 31, 44, 47, 61, 88
Minna Lee 26, 30G, 37, 60, 70
JACKSONVILLE Purcell's 2
*Cohen Bros. 26, 30G, 37, 56, 61, 63, 66, 91
*Furchgott's 8B, 14, 30F, 42G, 48, 66, 68
Levy's 9, 16, 18, 27, 37, 44, 50, 66, 83
MIAMI Hartley's 9, 70, 72
*Burdine's 8B, 8S, 14, 18, 22, 26, 30F, 30G, 31, 37, 42F, 42G, 43, 44, 47, 52, 55, 56, 61, 63, 69, 74, 88
Richard's Store 30F, 50
MIAMI BEACH Ann's Importers 9
Minna Lee 14, 26, 30G, 60, 70
ORLANDO
*Dickson & Ives 16, 30F, 32, 44, 48, 61, 70, 79
*Yowell-Drew-Ivey 14, 26, 30F, 30G, 32, 43, 72, 74
ST. PETERSBURG *Wilson Chase 30F
*Maas Brothers 8B, 14, 32, 37, 50, 74
Rutland Brothers 9, 16, 26, 30G, 48, 61, 63
SARASOTA
The Sport Shop 14, 48, 61, 63, 79
TAMPA O. Falk's Dept. Store 2, 27, 30F, 32, 61, 66
*Maas Brothers 8B, 14, 30F, 32, 37, 50, 51, 63, 74
WEST PALM BEACH Anthony 72
*Burdine's 8B, 14, 22, 31, 44, 47, 61, 88

GEORGIA

ATLANTA J. P. Allen & Co. 26, 27, 30G, 48, 63, 66, 89
*Davison's 2, 9, 31, 32, 34, 50, 52, 66, 72, 91
Rich's Inc. 8B, 14, 18, 30F, 32, 37, 42G, 43, 44, 46, 47, 55, 56, 61, 66, 69, 91
Franklin Simon 6, 18, 51, 69
AUGUSTA Cullum's 14, 37
Frank Goldberg Co. 9
Davison's 2, 26, 30F, 30G, 48, 50, 52, 61, 63, 66
COLUMBUS
*Davison-Paxon Co. 2, 8B, 26, 27, 30G, 48, 50, 52, 61, 66
*J. A. Kirven 14, 27, 30F, 32
Kiralfy's 9, 66, 67, 72, 79, 89
MACON
Burden, Smith & Co. 14, 27, 32
*Davison-Paxon Co. 2, 8B, 9, 26, 30F, 30G, 47, 50, 52, 66, 72
ROSSVILLE The Jo-Ann 2
SAVANNAH Fine's 9
*Leopold Adler 14, 30F, 32, 37, 48, 56
Levy's of Savannah 8B, 26, 27, 30F, 30G, 32, 50, 72

IDAHO

BOISE *Falk Mercantile 14, 30F, 51, 56, 72, 76
The Mode 26, 30F, 30G, 37, 47, 66

ILLINOIS

AURORA Leitz & Grometer 30F, 66
*Sencenbaugh 14, 27, 30F, 30G, 52, 56
BLOOMINGTON
W. H. Roland Co. 9, 14, 18, 26, 30G, 52, 64, 79
CHAMPAIGN
W. Lewis & Co. 14, 27, 30F, 30G, 66
CHICAGO Morris B. Sachs 9
Blum's Vogue 6, 8B, 37, 60, 66, 88
*Carson Pirie Scott & Co. 2, 22, 30F, 32, 34, 36, 37, 40, 42F, 47, 51, 55, 63, 64, 66, 74, 91
*Marshall Field & Co. 8B, 18, 27, 30F, 32, 34, 37, 43, 47, 52, 56, 61, 66, 69, 70, 72, 88
*The Fair 18, 30F, 66
*Mandel Bros. 30F, 44, 50, 51, 66, 68, 79, 88
Saks-Fifth Avenue 8B, 14, 18, 37, 42G, 60, 69
*Chas. A. Stevens & Co. 8S, 18, 30F, 30G, 32, 37, 38, 60, 67, 71, 88, 91
Martha Weathered Shops 26, 30G, 37, 60
DANVILLE Paristian 27, 64
Block & Kuhl Co. 26, 27, 30G, 47, 51, 72
Meis Bros. 9, 14, 30F, 32, 66, 79, 91
DECATUR
*Block Kuhl Co. 26, 27, 30G, 32, 47, 51, 72, 79
Linn & Scruggs Co. 9, 14, 30F, 38, 66
Semmel's 31, 48, 63
ELGIN Block & Kuhl Co. 26, 51
*Joseph Spiess 9, 14, 37, 52, 56, 61
EVANSTON Bramson 9
*Marshall Field & Co. 8B, 14, 18, 27, 38, 47, 52, 61, 66, 70, 72, 88
*Lord's 32, 66
HIGHLAND PARK
Peggy Gordon Shop 14, 37, 44
OAK PARK
Bramson's 6, 9, 18, 31, 37, 48, 69
*Gilmore Bros. 14, 26, 27, 30F, 30G, 32, 35, 37, 38, 52, 79
PEORIA Klinck's 9
*Block & Kuhl Co. 6, 14, 22, 27, 30F, 30G, 31, 38, 47, 51, 63, 72
P. A. Bergner 26, 27, 30F, 52, 56, 79
ROCKFORD
Block & Kuhl Co. 26, 30G, 38, 51
*D. J. Stewart Co. 9, 14, 51, 52, 63, 66, 74
SPRINGFIELD Altman's 9
*The John Bressmer Co. 6, 8B, 14, 31, 32, 37, 48, 51, 63
Myers Bros. 2, 26, 30G, 38, 52, 66, 70, 72
WAUKEGAN Hein's 9, 14, 27, 30G, 37, 38, 43, 52, 72, 79
WILMETTE N. A. Hanna 14, 30G, 38
WINNETKA Elsie Thal Dress Shop 14, 26, 28, 29, 30G, 37, 38, 60, 63

INDIANA

ANDERSON
The Towne Shoppe 14, 30G, 70
EVANSVILLE Kaiser's 9
DeJongs 8B, 14, 22, 26, 27, 30G, 31, 37, 52, 60, 63, 68, 69, 71, 72, 79
*Leo Schear 30F, 56, 71
Shultz's 48
FORT WAYNE Earl Groth & Co. 8S, 30G
*Wolf & Dessauer 14, 22, 30F, 30G, 32, 37, 52, 56, 61, 64
GARY *H. Gordon & Sons 14, 30F, 52, 56, 66
Hudson's 9, 18, 26, 30G, 18
INDIANAPOLIS *L. S. Ayres & Co. 8B, 14, 22, 26, 30F, 30G, 32, 37, 40, 42F, 47, 52, 55, 63, 66, 72, 79, 88
*The Wm. H. Block Co. 6, 9, 18, 27, 30F, 32, 37, 43, 48, 52, 55, 63, 64, 67, 68, 70, 71, 91
Lafayette Loeb's 51, 68
*H. P. Wasson & Co. 27, 30F, 32, 54, 66, 88, 91
MUNCIE
*Ball Stores 14, 30F, 32, 37, 70, 76
SOUTH BEND *Ellsworth's 8B, 16, 26, 30F, 30G, 42F, 51, 83
Frances Shop 8B, 14, 37, 60, 63
*George Wyman & Co. 8B, 30F, 31, 32, 37
TERRE HAUTE The LaSalle Shop 27
*Meis Bros. Co. 6, 9, 14, 28, 29, 30F, 31, 32, 37, 63
*Root Dry Goods Co. 30F, 32, 61, 76

IOWA

CEDAR RAPIDS *The Killian Co. 14, 22, 27, 30F, 30G, 32, 52, 66
DAVENPORT *M. L. Parker Co. 14, 27, 30F, 32, 51, 72
*Petersen Harned Von Maur 30F, 30G, 38, 51, 52, 63, 66, 79
DES MOINES
Norman Cassidy 6, 16, 18, 31, 83
*Younker Bros. Co. 2, 8B, 14, 22, 30F, 30G, 32, 35, 37, 38, 40, 46, 47, 52, 56, 61, 66, 70, 76, 79

IOWA CITY *Aldens Strub Wareham 9, 30F
Younker Bros. Co. 2, 8B, 14, 22, 30G, 35, 47
SIOUX CITY Fishman's 9, 69
Younker's Davidson 2, 14, 22, 27, 30G, 31, 38, 47, 52, 56, 61, 76
T. S. Martin Co. 27, 30F, 34, 35, 37, 46, 63, 64, 66, 68, 72, 88

KANSAS

KANSAS CITY
The Leader 9, 14, 27, 47, 76
TOPEKA Harry Endlich 9
*Crosby Bros. 18, 26, 27, 30F, 30G, 37, 38, 40, 52, 61, 66, 79, 88
Pelletier's 11, 30F, 51, 56, 70, 71
WICHITA *Buck's Inc. 30F, 47, 51, 68, 88
Allen W. Hinkle Co. 22, 30F, 66, 88
George Innes Co. 6, 14, 27, 30F, 30G, 31, 37, 38, 40, 47, 52, 60, 66, 69, 72, 79, 91

KENTUCKY

LEXINGTON
Loom and Needle 6, 26, 30G, 31
Embry Co. 37, 40, 48, 79
*Wolf Wile Co. 8B, 14, 30F, 52, 56, 63
LOUISVILLE Younger's 9
*Kaufman Straus 2, 27, 30F, 50, 66
Byck Bros. 6, 18, 31, 54, 61, 70
H. P. Selman & Co. 8S, 26, 27, 30G, 64, 68
*The Stewart Dry Goods Co. 8B, 14, 30F, 32, 37, 47, 48, 51, 52, 56, 60, 63, 66, 67, 72, 74, 79, 88

LOUISIANA

BATON ROUGE *The Dalton Co. 26, 30F, 30G, 32, 43, 47, 68, 79
Goudchaux's 9, 14, 27
Rosenfield Dry Goods Co. 8B, 30F, 37, 63, 66, 89
NEW ORLEANS Mayer Israel's 9
Godchaux's 6, 8B, 8S, 31, 43, 66
D. H. Holmes Co. 22, 27, 30F, 37, 51, 52, 56, 63, 66, 67, 69, 71, 79
Kreeger Store 26, 30G, 37, 68, 83
*Maison Blanche Co. 30F, 42, 44, 61, 64, 66, 71, 74, 88
Gus Mayer Co. 8B, 14, 60
SHREVEPORT The Fashion 8B, 14, 26, 30G, 37, 44
Goldrings 6, 31, 43, 61
*Hearne Dry Goods Co. 9, 16, 32, 56, 68
*Rubenstein Bros. 30F, 79, 89

MAINE

PORTLAND Grant Knowles 2, 71
J. E. Palmer Co. 18, 26, 30G
*Porteous Mitchell & Braun Co. 14, 30F, 32, 56, 66, 71

MARYLAND

BALTIMORE *Hochschild Kohn & Co. 30F, 36, 47, 52, 55, 66, 69, 88, 91
*Hutzler Bros. Co. 2, 6, 8B, 9, 14, 22, 26, 30F, 30G, 31, 37, 47, 48, 56, 61, 63, 64, 66, 83, 88, 91
*The May Co. 27, 30F, 46, 47, 51, 64, 66
*O'Neill & Co. 27, 30F, 56, 66, 88
Schlossuel Co. 2, 18, 37, 60, 68
*Stewart & Co. 22, 30F, 32, 42G, 47, 51, 66, 67, 88
HAGERSTOWN
*Leiter Bros. 14, 30F, 32, 61

MASSACHUSETTS

BOSTON
Bonwit Teller 8B, 28, 29, 37, 72
Wm. Filene's Sons Co. 2, 8S, 22, 30F, 36, 37, 46, 47, 52, 66, 71, 72, 88, 91
C. Crawford Holldge 6, 9, 30G, 37, 52, 68, 88
Jay's Inc. 14, 35, 67, 83, 88
*Jordan Marsh Co. 26, 27, 30F, 30G, 32, 48, 50, 55, 66, 69
E. T. Slattery Co. 16, 18, 61, 63, 88
*R. H. Stearn's Co. 8B, 30F, 30G, 32, 43, 56, 66
*R. H. White Co. 30F, 61, 66, 71, 88
FALL RIVER
Cherry Webb 14, 18, 26, 35, 71
*R. A. McWhirr Co. 30F, 32, 51, 66
HOLYOKE
A. Steiger & Co. 14, 30F, 35, 66, 71
LOWELL Cherry & Webb 9
*The Bon Marche 14, 30F, 32, 66
LYNN Burrows & Sanborn 14, 66
*Goddard Bros. 30F, 66
T. W. Rogers 9, 30F, 32
NEW BEDFORD *New Bedford Dry Goods 14, 30F, 32, 51, 66
NORTH ADAMS Esther Ryan 6, 14, 26, 30G, 31, 48
NORTHAMPTON
*McCallum's 14, 30F, 32, 88
PITTSFIELD *England Brothers Inc. 14, 26, 30F, 30G, 61, 66, 67
SPRINGFIELD *Forbes Wallace 6, 14, 26, 30F, 30G, 31, 32, 52, 66, 67
*Albert Steiger Co. 16, 30F, 35, 66, 71
WORCESTER Denholm & McKay Co. 14, 30F, 32, 61, 66
Wm. Filene's Sons Co. 30F, 47, 66, 71, 88
Richard Healy Co. 6, 9, 11, 18, 35, 52
*John C. MacInnes Co. 30F, 66
Ullan's 26, 30G, 31, 37, 63, 67

MICHIGAN

ANN ARBOR *Goodyears 6, 8B, 14, 30F, 30G, 31, 48, 63, 64, 66
BATTLE CREEK
Jacobson's 14, 26, 30G, 61
*L. W. Robinson Co. 30F, 56, 72
DETROIT *Crowley Milner Co. 27, 30F, 46, 51, 66
D. J. Healy Shops 2, 27, 40, 64, 69, 88
Himelhoch Brothers & Co. 2, 8B, 18, 26, 30G, 35, 37, 69, 72
*The J. L. Hudson Co. 8B, 8S, 11, 52, 55, 56, 60, 72, 88
*The Ernst Kern Co. 2, 9, 27, 30F, 66, 74, 88
Saks Fifth Avenue 8B, 14, 18, 36, 37, 42G, 60, 69
B. Siegel Co. 6, 18, 30G, 43, 48, 63, 67, 68, 69
FLINT Ferris Bros. 9
*Herbert N. Bush 14, 30F, 30G
GRAND RAPIDS *Herpolsheimer Co. 27, 30F, 51, 55, 61, 66, 74
*Paul Steketee & Sons 26, 30F, 30G, 42G, 48, 52, 56, 63, 76
The Strauss Shop 27, 30G, 37, 38
*The Wurzburg Co. 6, 14, 27, 30F, 31, 32, 44
GROSSE POINTE
Jacobson's Stores 14, 26, 30G, 50
JACKSON The Elaine Shop 2, 14, 27, 30G, 37, 72
L. H. Field Co. 30F, 52, 71
KALAMAZOO *Gilmore Bros. 2, 14, 30F, 30G, 47, 52, 56, 79, 88
LANSING Ferris Bros. 9
The F. N. Arbaugh Co. 14, 30F, 56
*J. W. Knapp Co. 30F, 52, 66, 72
Style Shop 27, 30G
MUSKEGON
*Hardy Herpolsheimer 14, 30F, 52, 61
PONTIAC Arthurs 14
*Waites 32, 66, 70
SAGINAW
*Wm. C. Weichmann Co. 14, 30F, 56

MINNESOTA

DULUTH Bruen Dennis Co. 9
*Duluth Glass Block Store 16, 30F, 32, 61, 76, 79
Oreck's 14, 52, 66, 76
*E. F. Wahl 30F, 56, 88
MINNEAPOLIS *The Dayton Co. 8B, 9, 14, 18, 22, 30F, 30G, 32, 37, 38, 40, 42F, 42G, 47, 48, 52, 55, 56, 63, 64, 72, 76, 88, 91
*L. S. Donaldson Co. 30F, 32, 51, 56, 66, 76
*Harold 16, 26, 30G, 36, 37, 43, 60, 67, 69, 70, 88
*Power's D. G. Co. 30F, 32, 66
Rothschild Young Quinlan 27, 37, 61, 88
ROCHESTER E. L. Lyman Co. 9
*E. A. Knowlton 30F, 63, 66
C. F. Massey Co. 14, 27, 30F, 38, 51, 66, 72, 76, 79
ST. CLOUD Herberger's 9
ST. PAUL *Emporium 27, 30F, 32, 34, 47, 56, 66, 88
Field Schlick 8B, 14, 26, 30G, 52, 63, 72, 88, 89
*Golden Rule 30F, 51, 66, 76
Frank Murphy 6, 28, 29, 31, 37
*Schuneman's 9, 27, 30F, 30G, 38, 42F, 61, 66, 68, 76

MISSISSIPPI

JACKSON The Emporium 9, 30F, 32, 37, 47, 51, 72, 89
*R. F. Kennington Co. 8B, 14, 26, 27, 30F, 30G, 32, 56, 61, 63, 68, 79

MISSOURI

CLAYTON *Famous Barr Co. 2, 6, 8B, 8S, 14, 26, 27, 30G, 37, 38, 47, 50, 51, 66, 72, 88
COLUMBIA
*Parks Dry Goods Co. 2, 14, 16, 27
KANSAS CITY Berkson's 2
Chasnoff's 6, 14, 30G, 31, 43, 61, 67
Cricket West 26, 42G
*Emery Bird Thayer 8S, 9, 22, 30F, 32, 52, 66, 70, 79
Harzfeld's 8B, 18, 37, 48, 68, 72
Kline's 27, 30F
Peck's of Kansas City 30F, 32, 56
*Macy's of Kansas City 42F, 61, 66, 88, 89
Mindlin's 18, 64
Woolf Bros. 30G, 38, 50, 54, 60, 63
SPRINGFIELD *Heer's 32, 66, 72, 79
Savage Juliette Shop 9
*Levy Wolf 8B, 14, 61
ST. JOSEPH Hirsch Bros. 9
*Townsend & Wall Co. 8B, 14, 30G, 32, 38, 52, 66, 79, 88, 91
ST. LOUIS *Famous Barr Co. 2, 6, 8B, 8S, 14, 16, 26, 27, 30F, 30G, 32, 37, 42F, 46, 50, 51, 56, 66, 72, 88
Lockhart's 30G, 37, 51, 69, 70, 83, 88
Montaldos Town House 8B, 43, 60
*Scruggs Vandervoort Barney 8B, 9, 18, 30F, 32, 37, 42G, 47, 48, 52, 60, 63, 66, 68, 70, 74, 83, 91
*Stix, Baer & Fuller Co. 22, 30F, 32, 37, 38, 47, 52, 54, 61, 64, 66, 79, 91

MONTANA

BILLINGS Hart-Albin Co. 9
*D. J. Cole Co. 9, 14, 32, 76, 79

NEBRASKA

LINCOLN
*Gold & Co. 14, 22, 27, 30F, 52, 66
Hovland Swanson Co. 2, 8B, 18, 26, 30G, 37, 44, 60, 61
Magee's 2, 9, 27
*Miller Paine 6, 16, 30F, 31, 32, 38, 40, 56, 63, 76, 89
OMAHA The Aquila 6
*J. L. Brandeis & Sons 8B, 30F, 32, 38, 42F, 44, 54, 56, 61, 66, 69
*Thomas Kilpatrick & Co. 11, 14, 30F, 30G, 40, 52, 60, 63, 88, 91
Herzberg's 2, 9, 37, 79

NEVADA

LAS VEGAS Ronzone's 2
RENO *Gray Reid Wright 14, 30F, 52, 79
Jos. Magnin 2, 6, 37, 88

NEW HAMPSHIRE

MANCHESTER *James W. Hill Co. 14
Leavitt Stores 50F, 30G, 51, 66

NEW JERSEY

ATLANTIC CITY *M. E. Blatt Co. 8B, 14, 26, 30F, 30G, 32, 51, 52
EAST ORANGE Deops 14, 26, 30G, 43, 69, 83
*R. H. Muir 48, 52, 70
ELIZABETH R. J. Goerke Co. 9, 14, 66, 74
*Levy Bros. 26, 30F, 30G, 31, 37, 52, 68, 71
ENGLEWOOD The Brooke Shop 14
MORRISTOWN Bamberger 14, 47
*Crane 66
NEWARK *L. Bamberger & Co. 6, 9, 14, 30F, 31, 37, 43, 47, 50, 55, 64, 66, 71, 74
*Hahne Company 8B, 16, 27, 30F, 30G, 32, 35, 42F, 42G, 52, 61, 66, 67
*Kresge Newark 26, 30F, 42F, 66, 72
PASSAIC Wechslers 14, 52, 61
PATERSON *Meyer Brothers 14, 30F, 35, 50, 52, 66, 72, 88
Quackenbush Co. 30F, 32
PLAINFIELD *Tepper Brothers 14, 26, 30F, 30G, 31, 32, 51, 52, 66, 72
SUMMIT Fashion Center 9
Lillian O'Grady 6, 14, 26, 30G, 31, 35
TRENTON S. P. Dunham 14, 30F, 71
*Nevius Voorhees Co. 9, 35, 88
*Swern Co. 30F, 51, 66, 74
WEST NEW YORK Gail Brown 9

NEW MEXICO

ALBUQUERQUE
*Hinkels 14, 22, 30G, 37, 38, 68
Kistler Collister 9, 27, 30F, 79

NEW YORK

ALBANY
Flahs 26, 30G, 31, 35, 48, 52, 63, 72
Hontgsbaum's 6, 30G, 42G
John G. Myers Co. 30F, 56, 71, 88, 91
W. E. Walsh & Sons 11, 40, 83
*W. M. Whitney & Co. 14, 22, 27, 30F, 32, 51, 61, 66
BINGHAMTON
Fowler Dick & Walker 30F, 68
*Hills McLean & Haskins 9, 14, 16, 18, 30F, 35, 56, 66, 69, 72
Sisson Bros. Welden Co. 26, 30G, 51, 71
BROOKLYN *Abraham & Straus 8B, 27, 30F, 31, 34, 37, 50, 52, 66, 72
*Frederick Loeser 14, 30F, 88
Martin's 8B, 71, 88
BUFFALO *J. N. Adam & Co. 2, 8S, 27, 30F, 51, 56, 66, 76
*Adam Meldrum & Anderson 14, 27, 30F, 60, 71, 74, 76
L. L. Berger 8B, 16, 18, 30G, 37, 42G, 52, 54, 60, 61, 63, 66, 88
The Buffalo Jenny Co. 18, 88
*Flint Kent 30F, 35, 66, 88
*The Wm. Hengerer Co. 22, 26, 30F, 30G, 32, 44, 52, 66, 68, 72
Oppenheim Collins 9, 27, 88
ELMIRA The Gorton Cox 16, 26, 30G, 52, 54, 61, 66, 88
S. F. Iszard Co. 14, 51, 56
*Sheehan Dean & Co. 30F, 66
GLOVERSVILLE W. S. Argersinger 9
ITHACA *Rothschild Bros. 9, 14, 26, 30F, 30G, 35
NEW ROCHELLE Roselle 9, 14, 43
NEW YORK *B. Altman & Co. 8B, 9, 18, 30F, 34, 37, 47, 56, 66, 74, 88
Arnold Constable & Co. 30F, 66, 91
Bergdorf Goodman Co. 8B, 30F, 37, 69, 88
Henri Bendel Inc. 8B, 37, 88
Best & Company 65
*Bloomingdale's 8B, 22, 30F, 32, 42G, 44, 47, 56, 66, 71, 79, 88
Bonwit Teller 6, 8B, 14, 30F, 28, 29, 31, 37, 48, 67, 72, 83, 88
Hattie Carnegie 37
A. DePinna Co. 8B, 37
*Gimbel Bros. 30F, 56, 64, 66, 88
Gunther Jaeckel 69
Jay Thorpe 88
Lane Bryant 76, 91
*Lord & Taylor 8B, 30F, 36, 37, 42G, 47, 52, 61, 63, 64, 66, 69, 70
*Macy's 30F, 42F, 50, 64, 71
*James McCreery 30F, 47, 79
James McCutcheon 42, 47, 56
H. Milgrim & Bros 37
Oppenheim Collins 27
Peck & Peck 70, 75
Russeks Fifth Avenue 30F
Saks Fifth Avenue 8B, 14, 18, 30F, 36, 37, 42G, 43, 45, 55, 60, 66, 69
Saks 34th St. 2, 16, 30F, 67, 89
Franklin Simon 18, 51, 69
*Stern Bros. 8B, 8S, 22, 30F, 47, 56, 66, 88, 91
The Tailored Woman 69
*John Wanamaker 27, 30F, 32, 47, 88
NIAGARA FALLS
*J. N. Adam 27, 51, 52, 66
Jenss Bros. 9, 30F, 35
Wellesley Shop 14, 18, 30G
POUGHKEEPSIE *Luckey Platt & Co. 14, 30F, 30G, 32, 51, 56
Poughkeepsie Up-to-date 9
ROCHESTER B. Forman Co. 22, 26, 30G, 40, 60, 68, 72
*McCurdy & Co. 8S, 14, 27, 30F, 46, 52, 56, 61, 71, 88
*Sibley Lindsay & Curr Co. 9, 30F, 35, 37, 66, 67, 91
SCHENECTADY *H. S. Barney Co. 26, 30F, 30G, 66, 88
The Wallace Co. 14, 22, 27, 32, 61, 66, 91
The Imperial 6, 18, 31, 37, 47, 54
SYRACUSE The Addis Co. 8B, 9, 18, 30G, 50, 52, 54, 61, 66, 88
*C. F. Chappell & Sons 22, 30F, 32, 66, 70



PAGE 42F—Fabrics
PAGE 42G—Garment



PAGE 43



PAGE 41



PAGE 45



PAGE 46



PAGE 47



PAGE 48



PAGE 50



PAGE 51



PAGE 52



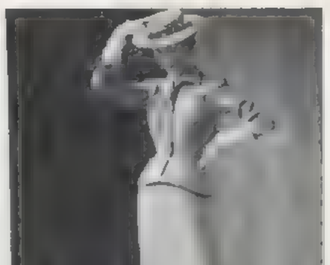
PAGE 54



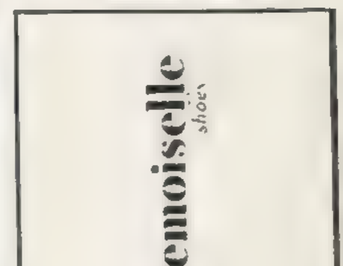
PAGE 55



PAGE 56



PAGE 60



PAGE 61



PAGE 63



PAGE 64



PAGE 65



PAGE 66



PAGE 67



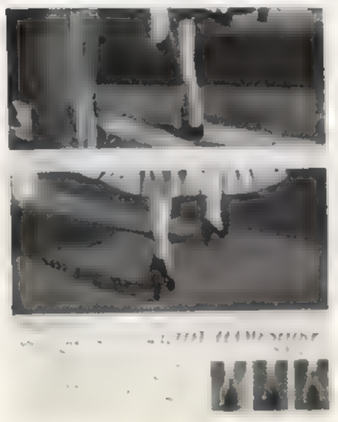
PAGE 68



PAGE 69



PAGE 70



PAGE 71



PAGE 72



PAGE 73



PAGE 75

More Buying Guide

VOGUE'S BUYING GUIDE

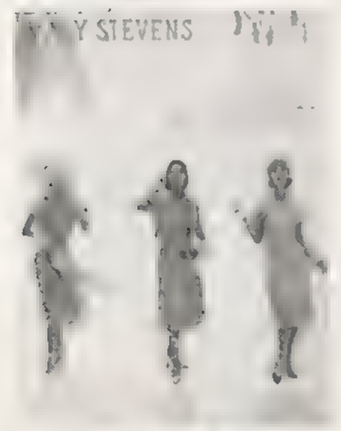
(Continued from preceding page)



PAGE 76



PAGE 79



PAGE 83



PAGE 83

Koret of California

PAGE 89



PAGE 91

*Dey Bros. & Co. 30F, 56
*I. W. Edwards 30G, 51
Flah & Co. 6, 14, 26, 30G, 31, 35, 37, 48, 52, 63, 67, 72
TROY *Frear's 30F, 88
W. P. Herbert 14, 26, 30G
UTICA Doyle Knower Co. 9, 14, 26, 35, 52, 79
*J. B. Wells & Son Co. 27, 30F, 66, 88

NORTH CAROLINA

ASHEVILLE *Bon Marche 2, 9, 14, 27, 30F, 32, 50, 51, 66, 74, 79
*Ivey's 22, 26, 30F, 30G, 32, 52, 67, 70, 72
CHARLOTTE Purcell's 9, 27
*Belk Bros. 30F, 47, 56, 68, 69
*J. B. Ivey & Co. 16, 30F, 32, 37, 40, 52, 63, 66, 70, 79
Montaldo's 14, 26, 28, 29, 30G, 43, 48, 60, 67, 83
DURHAM
R. L. Baldwin Co. 26, 61, 66
*Ellis Stone & Co. 9, 14, 30F, 72, 79
GREENSBORO
*Ellis Stone & Co. 9, 16, 30F, 56, 70, 72
*Meyer's Dept. Store 8S, 32, 37, 63, 66, 79
Montaldo's 14, 26, 28, 29, 30G, 43, 48, 60, 67, 83
HIGH POINT
Tobias Inc. 2, 9, 14, 89
RALEIGH *Boylan-Pearce 30F, 32, 56
Ellisberg's 9, 26, 30G, 46, 48
Ivey-Taylor Co. 14, 37, 43, 63, 79, 83
WINSTON-SALEM Arcade Fashion Shop 9
Anchor Co. 30F, 52, 79
*Ideal Dry Goods Co. 32
Montaldo's 14, 26, 28, 29, 30G, 43, 48, 60, 63, 67, 83
Sosnik's-Thalheimer's 37, 68, 72

NORTH DAKOTA

FARGO Rose Shop 26, 30G
*O. J. de Lendrecie Co. 2, 14, 18, 30F, 51, 52, 76
GRAND FORKS *R. B. Griffith 2, 14, 27, 30F, 30G, 31, 52, 76, 89

OHIO

AKRON *The M. O'Neil Co. 2, 6, 8B, 18, 27, 30F, 30G, 31, 32, 42G, 46, 47, 50, 51, 52, 66, 68, 72, 88
*The A. Polsky Co. 14, 22, 30F, 32, 37, 56, 66, 76
CANTON Kobacker's 9
*The Halle Bros. Co. 2, 8B, 8S, 14, 18, 66, 67
The Stern & Mann Co. 30G, 31, 37, 52, 70, 72, 74, 79
CINCINNATI The Gidding Co. 11, 30G, 37, 47, 69, 70
Jenny 18, 28, 29, 42G, 48, 68
Mabley & Carew 22, 27, 50, 52, 66
*H. & S. Pogue Co. 6, 8B, 9, 27, 30F, 31, 32, 37, 40, 51, 63, 66, 72, 76, 88, 91
*The John Shillito Co. 2, 8S, 8B, 14, 26, 30F, 30G, 42F, 55, 61, 66, 91
CLEVELAND *The Halle Bros. Co. 6, 8B, 8S, 11, 14, 26, 30F, 30G, 37, 43, 47, 48, 52, 60, 66, 76, 88, 91
*The Hughee Co. 22, 27, 30F, 30G, 40, 42F, 17, 56, 63, 66, 71, 88, 91
*Lindner-Davis 18, 30F, 51, 54, 61
*The May Co. 2, 22, 27, 30F, 32, 47, 50, 55, 66, 68, 72
*Wm. Taylor & Son 2, 8B, 9, 27, 30F, 34, 46, 64, 66
COLUMBUS Fashion Co. 2, 27
Robert's Cloak House 9
*F. & R. Lazarus 2, 8B, 14, 18, 27, 30F, 30G, 42F, 44, 47, 52, 61, 66, 79
Madison's 2, 27, 48
Montaldo's 8B, 26, 30G, 43, 60, 67, 83
*Morehouse-Martens 30F, 32, 72
DAYTON Billy Lewis 6, 31, 42G, 43, 48
*The Elder & Johnston Co. 9, 30F, 56, 61, 66, 76
*The Rike-Kumler Co. 8S, 14, 18, 22, 26, 30F, 30G, 32, 37, 52, 66, 72, 79
LAKEWOOD *Bailey Dept. Stores 91
LIMA Gus Holstine Dry Goods 30F, 51
*B. T. Gregg 14, 27, 30F, 32, 37, 52, 56
MANSFIELD *H. L. Reed 30F, 32, 51, 89
SPRINGFIELD Phillips 9
*Edward Wren Store 14, 30F, 32, 52, 56, 63, 79, 88
STEUBENVILLE Hal Servis Inc. 6, 31, 67
TOLEDO *The Lion 27, 30F, 32, 51, 76
*The Lamson Bros. Co. 6, 9, 27, 30F, 32, 66, 68
*The LaSalle & Koch Co. 14, 22, 26, 27, 30F, 37, 50, 52, 61, 66
YOUNGSTOWN Abrahams Bros. 9
*The G. M. McKelvey Co. 14, 22, 30F, 32, 44, 50, 69, 76, 88
*Strouss-Hirshberg Co. 8B, 30F, 30G, 46, 51, 52, 56, 66, 71, 72, 88

OKLAHOMA

OKLAHOMA CITY *John A. Brown Co. 9, 26, 30F, 30G, 66, 68, 79
*Halliburton's 8S, 14, 27, 30F, 32, 66, 76
*Kerr's Inc. 6, 8B, 30F, 31, 48, 51, 52, 56, 66, 88
TULSA *Brown-Dunkin Co.
Field's 14, 27, 30F, 32, 51, 52, 66, 79, 88
Seidenbach's 6, 8B, 31, 37, 40, 43, 48, 53, 56, 60, 69
*Vandever's 9, 22, 30F, 47, 66, 68, 72, 91

OREGON

EUGENE *Miller's
Hermanek's 2, 9, 88
Russell's 8B, 14, 26, 30G, 31, 63, 88
PORTLAND Charles F. Berg 14, 52
*Lipman Wolfe & Co. 6, 8B, 9, 30F, 32, 66, 68, 88
*Meier & Frank Co. 18, 30F, 38, 40, 56, 61, 63, 66, 67, 76, 88
*Olds, Wortman & King 2, 8S, 30F, 51, 66
Nicholas Ungar 26, 31, 37, 43, 72
Young's Gown Shop 60, 69
SALEM *Miller's
Sally's 30F, 32, 51

PENNSYLVANIA

ALLENTOWN H. Leh 9, 26, 30F, 30G, 35
*Hess Brothers 2, 14, 27, 30F, 32, 51, 52, 56, 66, 68
BETHLEHEM *Bush & Bull 30F, 32, 66
EASTON
*Laubach's 30F, 32, 56, 61, 66, 71
ERIE Erie Dry Goods Co. 2, 27, 30F, 51, 52, 66
The Halle Bros. Co. 8B, 8S, 14, 16, 18, 35, 52, 66
*Trask, Prescott & Richardson 9, 26, 30F, 30G, 56, 66
HARRISBURG Feller's 9
*Bowman's Dept. Store 2, 14, 26, 27, 30F, 30G, 32, 61, 68
*Pomeroy's 30F, 56
Mary Sachs 8B, 30G, 37, 88
The Wm. B. Schleisner Store 6, 48
JOHNSTOWN Glosser Bros. 9
LANCASTER M. T. Garvin & Co. 9, 30F
*Hager & Bros. 30F, 32, 51
Mary Sachs 8B, 30G, 37, 88
Watt & Shand 8B, 14, 18, 26, 30F, 35, 56, 66
MCKEESPORT Cox's 9
NEW CASTLE
Strouss-Hirshberg Co. 22, 30F, 56, 66
PHILADELPHIA Dewees 18, 26, 88
The Blum Store 8B, 30G, 35, 37, 42G, 66, 67, 68, 88
Bonwit Teller & Co. 8B, 14, 30F, 48, 61, 63, 79, 88
Nan Duskin 6
*Gimbel Bros. 30F, 43, 51, 56, 66, 69, 88, 91
Oppenheim Collins 9, 27, 88
*Strawbridge & Clothier 18, 22, 27, 30F, 32, 43, 47, 55, 56, 61, 66, 70, 74, 88, 91
*John Wanamaker, Philadelphia 8B, 8S, 11, 30F, 30G, 36, 37, 47, 50, 52, 60, 72, 88
PITTSBURGH *Boggs & Buhl 30F, 47
Frank & Seder 9, 30F, 66
*Gimbel Bros. 30F, 32, 36, 50, 56, 66, 68, 88, 91
*Joseph Horne Co. 2, 6, 8B, 22, 30F, 30G, 31, 32, 37, 42G, 43, 44, 48, 55, 56, 66, 70, 83, 91
*Kaufmann's 8B, 11, 14, 26, 27, 30F, 30G, 35, 42F, 42G, 46, 52, 54, 56, 60, 61, 63, 64, 66, 72, 74
POTTSVILLE Caster's 30G, 63, 67, 79
READING *C. K. Whitner Co. 30F, 32, 35
The Jeannette Shop 9, 26, 27, 30G, 37, 42G, 52, 67
*Pomeroy's 14, 30F, 32, 66
SCRANTON *Cleland-Simpson Co. 14 26, 27, 30F, 35, 52, 56, 61, 66
WASHINGTON
Hal Lewis Inc. 6, 30G, 31, 63
WILKES-BARRE *Pomeroy's 30F, 32, 51
*Fowler, Dick & Walker 26, 30F, 30G, 32, 56, 61, 66
Isaac Long 9, 14, 30F, 35
YORK *Charles H. Bear & Co. 30F, 61
S. Grumbacher & Son 14, 30F, 66, 76
Jack's 52

RHODE ISLAND

NEWPORT The William Leys D. G. Co. 9, 14, 56, 66
PAWTUCKET The Peerless Co. 2
PROVIDENCE Town & Country 63
Callender, McAusland & Troup 30F, 32, 66
Cherry & Webb Co. 9, 18, 30G, 35, 71
Gladdings 6, 8S, 14, 26, 30G, 31, 37, 52, 66, 72, 91
*Shepard Company 30F, 61

SOUTH CAROLINA

CHARLESTON Daisy Bogin Shop 52, 66
Davison's Fashion Shop 9
*Kerrison's 14, 26, 30F, 30G, 32, 56, 61, 63, 66, 79
COLUMBIA *Belk Dept. Store 16, 30F, 47
Davison-Paxon Co. 26, 27, 30G, 50, 52, 61, 63, 66
Haltiwanger's 2, 9, 14, 31, 79, 88
Lisbeth Wolfe 6, 48, 67
GREENVILLE
Belk-Simpson 30F, 51, 56, 89
Ivey-Keith Co. 16, 22, 30F, 52, 67, 72, 79
*Meyers-Arnold Co. 9, 14, 18, 26, 30F, 30G, 32, 48, 50, 63, 66
Patton, Tilman & Bruce 61, 68
SPARTANBURG *Aug. W. Smith 9, 14, 26, 30F, 30G, 32, 37, 61, 74

SOUTH DAKOTA

SIOUX FALLS Shriver Johnson 9
*Fantle Bros. 14, 27, 30F, 51, 56

TENNESSEE

CHATTANOOGA Pickett's 28, 29, 72
*Loveman's 6, 9, 18, 27, 30F, 40, 52, 60, 66, 68, 70, 79
*Miller Bros. Co. 8S, 14, 26, 30F, 30G, 32, 37, 44, 56, 61, 64, 66, 88
KNOXVILLE *Miller's 8S, 9, 26, 30F, 30G, 32, 37, 40, 51, 56, 61, 63, 79, 83
*S. H. George & Sons 14, 27, 30F, 50, 66, 70
MEMPHIS Phil A. Halle 63
*The John Gerber Co. 14, 26, 30F, 30G, 32, 44, 64, 66, 88
*J. Goldsmith & Sons Co. 30F, 52, 55, 61, 66, 67, 69, 88
Levy's 9, 27, 40, 43, 48, 66, 68, 72
*B. Lowenstein & Bros. 2, 22, 30F, 32, 37, 50, 56
NASHVILLE *Castner Knott 30F, 32, 76
*The Cain-Sloan Co. 30F, 46, 61, 64, 66, 79
Grace's 26, 30G, 37, 43, 63, 70
*The Harvey Co. 14, 22, 30F, 32, 51, 56, 66, 72, 76, 91
*Loveman, Berger & Teitlebaum 8B, 27, 30F, 50, 52, 76, 88
Rich, Schwartz & Joseph 6, 8B, 9, 31

TEXAS

ABILENE *Ernest Grissoms 14, 26, 30F, 30G, 34, 37, 52, 66, 72, 83
AMARILLO *White & Kirk 6, 9, 14, 26, 27, 30F, 30G, 31, 32, 37, 66, 79
AUSTIN E. M. Scarbrough & Sons 32
*T. H. Williams & Co. 8S, 9, 14, 30F, 32, 66, 79
BEAUMONT The Fashion 8B, 14, 26, 27, 30G, 40, 44, 52, 60, 63, 88
*White House Dry Goods Co. 30F, 32, 37, 51, 54, 71, 72
CORPUS CHRISTI Buttrey Stores Inc. 9
*Lichtenstein's 14, 27, 30F, 37, 68, 72
*Perkins Bros. 26, 30G, 32, 56, 66
DALLAS *A. Harris & Co. 8B, 18, 22, 30F, 31, 32, 43, 61, 66, 67, 88
Neiman-Marcus Co. 6, 14, 26, 28, 29, 30F, 30G, 37, 42G, 48, 52, 54, 60, 66, 72, 88
*Sanger Bros. 8S, 30F, 40, 44, 55, 64, 66, 69
*Titche, Goettinger Co. 9, 27, 30F, 51, 56, 66, 79, 88
DENTON *H. M. Russell 14, 26, 30F, 30G, 52, 66
EL PASO *Popular Dry Goods Co. 8B, 9, 14, 16, 26, 30F, 30G, 37, 40, 42F, 54, 64, 67, 72, 79, 88
The White House 2, 27, 30F, 43, 56, 63, 66, 68, 76, 88
FORT WORTH
R. E. Cox & Co. 8B, 30F, 56
*The Fair 8B, 27, 32, 37, 40, 47, 52, 63, 68, 88
Meacham's 6, 14, 26, 27, 30F, 30G, 43, 61, 67
*Monnig Dry Goods Co. 9, 27, 30F, 50, 79
*W. C. Stripling Co. 8S, 30F, 32, 37, 44, 60, 74, 88
GALVESTON Elband's 30F, 56
*Robert Cohen 9, 27, 30F, 66, 76
E. S. Levy & Co. 8S, 26, 27, 30G, 52
Nathan's 14, 37, 42G, 63, 79
HOUSTON The Fashion 8B, 79, 83
Everitt-Buelow Co. 26, 30G, 37
*Foley's 2, 8B, 14, 18, 22, 30F, 32, 48, 55, 61, 65, 66, 71, 74, 88, 91
*Levy Bros. 6, 30F, 31, 32, 56
Rupley's 8S, 9, 27, 52, 88
Sakowitz Bros. 11, 32, 40, 61, 63, 68, 88
LUBBOCK Hannah Pope & Co. 9
*Hemphill-Wells Co. 14, 26, 30F, 30G, 32, 37, 61, 79
PORT ARTHUR Bluestein's 14, 26, 30F, 30G, 32, 37, 44, 51, 63, 66, 79
SAN ANGELO Fashion Shop 9, 52
*Hemphill-Wells 14, 26, 30F, 30G, 32, 37, 61, 79
SAN ANTONIO
*Frost Brothers 6, 8B, 9, 14, 26, 27, 30G, 31, 32, 52, 61, 68, 76, 79, 83
*Joske of Texas 16, 22, 27, 30F, 32, 37, 51, 66, 74
WACO Monnig 9
Bauer-McCann 6, 26, 30G, 48, 51, 52, 66
*R. E. Cox Dry Goods Co. 14, 30F, 32, 56, 63
*Goldstein-Migel Co. 30F, 37, 66, 72, 79
Sach's 2, 27
Wolff & Marx 32, 56
WICHITA FALLS *McClurkan's 14, 27, 32, 37, 54, 72, 89

UTAH

SALT LAKE CITY Hudson Bay Fur Co. 9
*Auerbach Co. 18, 30F, 32, 43, 52, 54, 64, 72
Makoff 6, 26, 30G, 31, 37, 38, 40, 60, 61, 68
*Z. C. M. I. 8B, 14, 22, 27, 30F, 51, 56

VERMONT

BURLINGTON
*Abernethy-Clarkson-Wright 9, 14, 26, 30G, 56

VIRGINIA

ALEXANDRIA Preis 14, 26, 30G
ARLINGTON
Wynn's Feminine Apparel 14
CHARLOTTESVILLE Ellington's 16, 63
Barbara Rosser 14, 88
LYNCHBURG
*C. M. Guggenheimer Corp. 30F, 74
J. R. Milner 9, 14, 26, 28, 29, 30F, 30G, 37, 52, 56, 63, 70, 72, 79
NORFOLK Berson's 9
*Ames & Brownley 30F, 32, 46, 52, 56, 63, 74
House of Arther Morris 6, 31, 37, 67
*Smith & Welton 14, 30F, 61
Rice's 2, 51, 68, 70, 79, 91
PORTSMOUTH H. Berson 9, 14, 18, 26
RICHMOND L'Pell Shop 9
Miller & Rhoads 6, 8B, 8S, 27, 30F, 32, 37, 50, 55, 56, 61, 66, 74, 88
Montaldo's 8B, 26, 28, 29, 30G, 43, 60, 83
*Thalhimer Bros. 8B, 11, 14, 18, 22, 27, 30F, 32, 42G, 46, 48, 52, 56, 64, 67, 68 72, 91
ROANOKE *S. H. Heironimus Co. 9, 30F, 32, 51, 52, 56, 66, 68, 79
Smartwear-Irving Saks 14, 27, 61

WASHINGTON

SEATTLE Mills & Malan 9
Best's Apparel 8B, 18, 31, 37, 38, 66, 68, 69, 91
*The Bon Marche 30F, 32, 47, 61, 66
*Frederick & Nelson 8B, 8S, 18, 22, 27, 30F, 43, 51, 52, 56, 64, 66, 72
Littler's 11
I. Magnin & Co. 6, 8B, 14, 26, 28, 29, 37
*Rhodes of Seattle 30F, 56, 66, 79
SPOKANE Rusan's 9
*The Crescent 6, 14, 32, 38, 40, 56, 60, 63, 89, 91
Haddad's 11, 66
TACOMA Lou Johnson Shop 14, 18, 26, 30G, 37, 38, 52, 60, 63, 72, 88
*Rhode's 2, 22, 30F, 32, 51, 66

WEST VIRGINIA

CHARLESTON *Coyle & Richardson 8B, 30F, 32, 56, 66
The Diamond Dept. Store 6, 9, 30F, 50, 72, 79
Stone & Thomas 8S, 14, 27, 30F, 35, 51, 66, 76, 89
HUNTINGTON Hal Lewis Inc. 6, 31
*The Anderson Newcomb Co. 8B, 14, 32, 35, 52, 56, 76, 79
Marion Biern Inc. 26, 30G, 70
Bradshaw Diehl Co. 30F, 51
WHEELING *L. S. Good 30F, 51
The Hub 47, 76
Hal Lewis Inc. 6, 31
Stone & Thomas 14, 26, 27, 30F, 30G, 35, 37, 61, 76, 79
Max Horne 9

WISCONSIN

KENOSHA Lepp Co. 2, 9, 14
MADISON *Harry S. Manchester 30F, 30G, 32, 38, 48, 50, 63, 66, 68, 72
MILWAUKEE Bitker Gerner Co. 27, 88
Boston Store 8S, 18, 27, 30F, 42F, 42G, 70, 72, 88, 91
*T. A. Chapman Co. 6, 30F, 37, 47, 79, 88, 91
*Gimbel Bros. Inc. 14, 30F, 32, 51, 61, 66
*Ed. Schuster & Co. 9, 22, 30F, 50, 56, 72, 76
Smartwear-Emma Lange 8B, 16, 26, 28, 29, 30G, 36, 37, 38, 48, 60, 63
Stuart's 2, 52, 76
RACINE Feiges Brothers 9
*Zahn Dry Goods Co. 2, 14, 27, 30F, 32
WAUWATOSA The Peggy Shop 9, 14, 16

WYOMING

CASPER *Kassis Dept. Store 14, 30F, 38
CHEYENNE Kline's 9



TRAVEL: NEWS

(Continued from page 168a)

two bands and a side-kick casino.

England's "Festival Year": Extra dividends of pageantry and ceremony in every direction, from sports events to the arts. The big show opening in May on the south bank of the Thames, includes scientific discoveries aptly housed in a flying-saucerlike building called Dome of Discovery. Toscanini will conduct the opening concert (May 4th) in the Royal Festival Hall which takes the place of bombed-out Queens Hall.

Puerto Rico news: At the Caribe-Hilton Hotel, Elizabeth Ryan, nineteen times Wimbledon world champion, is teaching tennis. At the Condado Hotel, a rush of activity on the new volleyball court.

Western ski notes: At Squaw Valley in California, more rooms, a new ski locker and waxing room, a game and movie room. (The ski slopes here need no improvement.) On Dodge Ridge, just 150 miles from San Francisco, a new double-chair lift. At Aspen, Colorado, The Prospector, a lodge for the young, the gregarious and active. Only breakfast served. At Sun Valley the Coolidge Run on Mt. Baldy carefully trimmed this year to tempt intermediate skiers.

Tropical beauty: Grenada, off the Venezuelan coast, the Santa Maria Hotel, small (60 rooms) but comfortable. No organized sports but plenty of scenery. The February carnival ends with a bang-up, crudely fascinating costume ball.

Hawaiian dude ranch: Hana Ranch on the island of Maui looking down on a crescent-shaped harbour. Guest houses consist of bedroom, sitting room and lanai-porch. There is a fresh-water pool, four beaches—one black lava sand, the others white coral—and good riding horses.

Eastern skiing: In Vermont, Stowe has shaved the trees off 80 acres of Spruce Peak for smooth south-slope skiing. North Conway has a new forty-foot-wide trail called "The Gibson." In Canada's Laurentians, Mont Tremblant has a new skating rink floodlighted at night.

Arizona festival: The Festival of the Arts of the Southwest, at Tucson, from March 23 to April 8, with symphony concerts, folk music, dancing, and a lyric drama by Oliver La Farge.

Canadian Pacific is running a week-end special; for $28 a round trip from Montreal to Quebec with Friday and Saturday nights at the Château Frontenac. Note for U. S. skiers: Colonial Airlines makes connections with a round trip ticket, New York to Montreal, $44.10.

French West Indies: Two islands, Martinique and Guadeloupe, with French-Colonial charm. Hotel level here is on the rise though still not actually luxe. At Guadeloupe, the new Grand Hotel is the place to stay. At Martinique most visitors use their cruise-ship quarters as hotel.

Haitian item: About fifteen minutes from Port-au-Prince, at Pétionville, Hotel Ibo Lélé run by André Roosevelt. Good French cooking and a wonderful view.

Milanese: A new hotel, the Grand Hotel Duomo in Milan's *Galleria*, has an all glass front facing the Cathedral Duomo: thirty rooms with nineteen-foot ceilings, one section balconied off for bedroom and bath.

Off the beaten: An East African inn called The Outspan at Nyeri; it rambles under heavily flowered vines near a brook splendid with calla lilies. At night a jungle tree-house for spying on wild animal life.

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VOGUE PATTERNS

(Other views and sizes of pattern shown on page 168b)

Right: Chemise dress and apron, "Easy-to-Make" Pattern No. 7275. For size 16: 2⅞ yards of 35-inch material for the dress, 2¾ yards of 35-inch material for the apron. Make them in companion cottons, or perhaps with a contrasting sheer apron. Sizes 12 to 20 (30 to 38). 60c.



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AT BETTER MILLINERY SALONS EVERYWHERE

VOGUE PATTERNS

(Other views of Paris Designs shown on pages 154-155)



1122

Left: Under-coat dress by Lanvin. No. 1122, sizes 12 to 20 (30 to 38). For size 16 (34): 2¾ yards of 54-inch material. Price $2.50.

Right: Afternoon dress by Schiaparelli. No. 1123, sizes 12 to 20 (30 to 38). For size 16 (34): 4⅜ yards of 45-inch material. $2.50.



1123



1124

Left: Suit by Balmain No. 1124, sizes 12 to 20 (30 to 38). For size 16 (34): 2⅞ yards of 54-inch material; 1 yd. 35″ for contrast. $2.50.

Right: Suit, gilet, by Heim. No. 1125, sizes 12 to 20 (30 to 38), 40. For size 16 (34): 2⅝ yds. of 54″; contrast, 1¼ yds. of 39″ fabric with nap. Price $2.50.



1125



1126

Left: Late-day dress by Jacques Fath. No. 1126, sizes 12 to 20 (30 to 38). For size 16 (34): 2⅛ yds. 54″; contrast, 1½ yds. 39″ with nap. $2.50.

Right: Late-day dress, bolero by Piguet. No. 1127, sizes 12 to 18 (30 to 36). For size 16 (34): 4⅛ yds. 39-inch fabric with nap. $2.50.



1127



1128

Left: Tailored dress by Paquin. No. 1128, sizes 12 to 18 (30 to 36). For size 16 (34): 3¼ yards of 54-inch fabric with nap. $2.50.

Right: Coat-dress by Molyneux. No. 1129, sizes 12 to 20 (30 to 38). For size 16 (34): 3⅜ yards of 54-inch material. Price $2.50.



1129

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.



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